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HARMONIC COMPANION,

AND

GUIDE TO SOCIAL WORSHIP:

BEING

A CHOICE SELECTION OF TUNES,

Adapted to the various Psalms and Hymns, used by the different Societies in the United States,

TOGETHER WITH THE PRINCIPLES OF MUSIC, AND EASY LESSONS FOR LEARNERS.

BY ANDREW LAW.

PRINTED UPON THE AUTHOR'S NEW PLAN.

PHILADELPHIA....PUBLISHED BY THE AUTHOR, AND DAVID HOGAN, No. 51, S. THIRD STREET.

FROM THE PRESS OF THOMAS T. STILES.

LIBRARY OF PRINCETON
JUL 19 1932
THEOLOGICAL SEMINARY

DISTRICT OF PENNSYLVANIA, TO WIT:

BE IT REMEMBERED, That on the eighth day of October, in the thirty second year of the Independence the United States of America, A. D. 1807, ANDREW LAW, of the said district, has deposited in this Office, the title o Book, the right whereof he claims as Author, in the words following, to wit:

" Harmonic Companion, and Guide to Social Worship: being a choice Selection of Tunes, adapted to the various Psalms a " Hymns, used by the different Societies in the United States; together with the Principles of Music, and easy Less " for Learners. BY ANDREW LAW." Printed upon the Author's New Plan.

In conformity to the act of the Congress of the United States, intituled, " An act for the encouragement of learning, by securing copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned:" And to the Act, entitled " An Act supplementary to an Act, entitled, " An Act for the encouragement of Learning, by securing copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the times therein mentioned," and exte ing the benefits thereof to the Arts of Designing, Engraving, and Etching historical and other prints.

D. CALDWELL, CLERK
OF THE DISTRICT OF PENNSYLVANIA.

DEDICATION.

THE MINISTERS OF THE GOSPEL, AND THE SINGING MASTERS, CLERKS AND CHORISTERS THROUGHOUT THE UNITED STATES.

ENTLEMEN.

THE following work is addressed to you. It claims your candid and thorough perusal. It exhibits an oductory Treatise and an Elementary Scale, possessing, it is believed, improvements of real and permanent th; and it also presents specimens of that chaste and sober, that sublime and solemn Psalmody, which the nds of religion and virtue, as well as the friends of sacred song, would rejoice to see more generally improv- n worshipping assemblies.

It will not, perhaps, have escaped the observation of any one of you, that very much of the music in vogue is rable indeed. Hence the man of piety and principle, of taste and discernment in music, and hence, indeed, all, entertain a sense of decency and decorum in devotion, are oftentimes offended with that lifeless and insipid, or frivolous and frolicksome succession and combination of sounds, so frequently introduced into churches, where all ld be serious, animated and devout; and hence the dignity and the ever varying vigor of Handel, of Madan, of others, alike meritorious, are, in a great measure, supplanted by the pitiful productions of numerous compo- s, whom it would be doing too much honor to name. Let any one acquainted with the sublime and beautiful positions of the great Masters of Music, but look round within the circle of his own acquaintance, and he will abundant reason for these remarks.

The evil is obvious. Much of the predominating Psalmody of this country is more like song singing, than li solemn praise. It rests with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but r impracticable, and the more difficult the task, the more praise worthy the accomplishment.

I will further add, that there are no description of citizens in the community, who have it in their power do half as much, as you, towards correcting and perfecting the taste in music, and towards giving to devotio praise its due effect upon our lives and conversation.

The cause of religion and virtue has therefore a claim upon your exertions. What remains then, but t every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, becc universal, and the business is ended.

That you may criticise with the keenness and candor of real masters of music, and correct with the courage conduct of irresistible reformers, is all that the fondest friends of sacred music would ask or wish; and if the lowing Book be found but an individual's mite towards promoting so noble an undertaking, as that of improv the religious praise of a rising Empire, it will never become a subject of regret to one, who has devoted greater part of his life to the cultivation of Psalmody, and who is,

With all proper Respects,

THE AUTHOR.

PREFACE.

N compiling the following work, or the Harmonic Companion, I have endeavoured to compose an elementary system which might open, e, an improved pathway to the practice of music. I could not be at a loss in supposing, that such an acquisition would be very accept- o all classes of singers, and especially to those on whom the business of teaching devolves, as well as to all learners, during the first : of their progress. To encompass my object, I have withheld no improvements, which patient industry, aided by more than twenty experience in studying and teaching vocal music, could bestow ; and I flatter myself, than the friends of Psalmody will find my Harmo- mpanion, an easier, and more eligible Book for beginners, than any one that has heretofore appeared.

he Introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explain- l clearly enforced.

it is the Scale of Rules with which the labor, the actual task of the learner, more immediately commences. To render this task as ca- possible, neither time nor attention have been spared. As the readiest way to effect the purpose proposed, appeal has been uniformly to the reason and nature of my subject, as presented in theory and practice. For the scale which follows, is not the offspring of a short and y attention to theory alone. On the contrary, it forms the result of those gradual improvements produced by repeated reflection and re- d trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever ned them with care and deference ; but at the same time, without thinking myself obliged to be implicitly guided by them, merely, be- they were already in use. For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that al- ns might be made for the better, I have not scrupled to introduce them.

music is not, at present, printed upon this Plan, and according to the Rules of this Scale ; but all music might be thus printed, and t very means, be improved in point of simplicity. In regard to the music which is contained in the Harmonic Companion, the rules are thrown out of this system, are not wanted ; and as to any other music, it may, in all cases, be rendered more simple, by transcrib- into the Plan of this Scale. If any one should, however, choose to consult other music, as it stands, he will find the necessary direc- with it. It will then be soon enough for him to attend to the rules for that purpose, when he actually finds, that he shall want them. s attending to them at such after period, will rather be an alleviation to him, than otherwise ; for he will then, probably, have fewer to distract and divide his mind, than at his first setting out. At any rate, his attending to them, later, or by themselves, can be no nal burthen to him ; for whatever is thrown out of this system, is knit into the body of common systems ; and by divertingto them, only advert to some old rules, which, if music were printed as it might be, would be utterly useless.

This Book exhibits a plan and method which are different from any that have yet appeared.

The principal objects of this plan and of this method, are to lessen the burden of the learner; to facilitate the performance, or pra of Music; and to promote a general improvement in the praises of our God and Redeemer.

Three of the musical characters are made more simple by rejecting the long stroke of the crotchet, which is one half of the character this means the parts of the quaver are diminished one third; and those of the semi-quaver one fourth. The cliffs, F and G, and the re R, being characters used as letters, are familiar to every one; these are used instead of those which are unknown, till learned as mu characters. The four kinds of characters denote the four singing syllables; and the learner will immediately name the notes with gre cility, and will read them with equal ease in every part, and in all the different changes of the keys. But these are not the greatest ac tages derived from the plan, and the method of teaching by these characters.

Music, printed without the lines, is more simple than it can be on lines and spaces; because the lines and spaces increase the numb the parts which compose the characters, and render them more indistinct, and more difficult to be retained in the memory. This plan assist, both the learner and the performer, in ascertaining the true sounds of the notes in instances where the old method cannot affor aid for that purpose.

The music is taught in this method by the degrees of the keys, and the common chord taken upon the key note, or first degree of the Lessons of these are given in the Scale of Rules.

There are only two keys in music, the sharp, or major key; and the flat, or minor key. There are also only two common chords upon the key note, or first degree of the key; one for the sharp key, and one for the flat key, and these chords differ only in the thi gree, which is half a tone higher in the sharp, than in the flat key.

These keys and common chords have their particular characters for each degree, which are fixed invariably; and when ever the l shifted, from one letter to another, the characters and the common chord are shifted with the key; and retain, from the key note, the order of characters, of names, and of arrangement of tones, and semitones. Hence, this method marks, with certainty, the intervals, or dis of sounds. The places of the tones and semitones, the major and minor seconds, thirds and fourths, are always in view. The semiton between the diamond and the square, and the quarter of a diamond and the square. Hence, when any two notes are placed at the dista a second, a third, or a fourth, it will instantly appear from the sight of the characters, whether the interval be the major, or the minor s third, or fourth. This is an advantage which the old method can never possess; for it cannot be known from the common notes upon and spaces whether these intervals be major, or minor; only by referring back to the cliffs; but in this method it is visible in every ba

e diamond note is never double in the same octave. It is fixed between the two keys, and is the seventh degree of sharp key, and the d degree of the flat key. The quarter of a diamond and the square which immediately succeed each other in ascending, or in descend- re, the third and fourth degrees of the sharp key, and the fifth and six degrees of the flat key. And, from this view of the method, it ot be difficult to ascertain the degrees of the keys; for if any one degree be found, all the others will follow of course. The last note bass is always the square in the sharp key, and the quarter of a diamond in the flat key. Therefore by looking at the last note of the nd then at a few bars of a tune, either the diamond, or the quarter of a diamond and the square, together, will appear, by which the h degree, or the third and fourth of the sharp key will be known; and the second degree, or the fifth and sixth of the flat key.

s similarity of the characters, of the names of the notes, and of the order of the tones and semitones, in every part of the music, and in different changes of the keys, render the business of the learner very simple and easy; and will greatly diminish the expenses of tui- nd the consumption of time necessarily employed in learning the Art. By this method children will soon learn to read music as easi- hey read other books. And those who practise upon this method will find the burden of the performance greatly alleviated, and be able ; any part that is within the compass of their voices.

n this view of the subject, is it not rational to suppose, that great advantages may be derived from the introduction of this plan? Upon an and method the knowledge of the Art will be easily obtained; and music will be read in a short time with great facility. The na- onsequence of this will be, that the cultivation of the Art will become more general; and the practice of it will be rendered more plea- nd entertaining.

NOTES.

HE tunes, Gath, Lebanon, Miletus, Transport, and Glocester, may be sung as long metres, or as the metre of six lines, all The tune Leoni may be sung as a short metre, by dividing each of the two middle notes of every fourth line, into two notes; nto two minims, or into a dotted minim and crotchet. Cadiz may be sung to the metre of Amsterdam, by adding a slur to the two es of the sixth line.

e first part of the Funeral Piece is to be sung in the three verses which are set to it, before the other part is sung.

nes which require the repetition of some words, will, in some instances, require a different repetition; as in Hotham, the second "With the shadow;" this may be done by throwing out the slur.

nes with a Chorus; the chorus may be sung after every verse, after the last verse only, or omitted entirely.

those parts of tunes, over which the word Unisons is placed, all sing the same part.

e first part of Amsterdam is repeated in the third and fourth lines of each verse.

TONING AND TUNING THE VOICE.

GOOD tones, in proper tune, are indispensibly requisite in order to good music. One of the first and most important objects of Instructor, should therefore be, to modulate the tones, or sounds of each voice, so as to render them agreeable; and where different vo join together, with a design of producing harmony, they should all take the same pitch and move in perfect tune. The tones of the hu voice, in order to be agreeable, must be open, smooth and flexible; and, to be in tune, each voice must accord with the others.

ARTICULATION AND PRONUNCIATION.

Words and Syllables, as far as music will admit, ought to be articulated and pronounced according to the true standard of conversa But in aiming at this point, care must be taken, not to injure the sounds of the music. Syllables must be articulated at their begin or ending, or at both, according as they are begun or ended with vowels or consonants; and in dwelling upon a syllable between its be ning and end, the voice must open, swell and expand. And in this way, agreeable sounds may be preserved; whereas, without such ope of the voice, flat and disagreeable sounds will frequently ensue.

In practising vocal music by note, the syllables, mi, faw, sol, law, are used, as the vehicles of sound. These, properly pronou are admirably calculated for the purpose to which they are appropriated They assist in forming the organs of speech, into positions pr for making the tones open, soft and smooth. There true pronunciation is easy, the i, in mi, has its short sound, as in divinity; the sol, has its long sound, as in sold; and the faw and law are pronounced as written.

THE PARTS.

The Bass is properly considered as the ground work, or foundation. Correct Composers of modern date, for the most part, mak of treble, as the leading part, or air; and this appears most agreeable to the principles of harmony, which incline to ascribe the Melody, or song to the treble; while the tenor and counter, or second treble, come in to fill up and perfect the harmony. Where consists of four parts, that which is written lowest is Bass; the next above it is the Tenor; then the Counter, or second Treble; and top, the Treble. REMARK. Whenever tunes are performed only in two parts, they should be sung in the Bass and the air, or prin melody; and in such cases, they may be sung either by Tenor or Treble voices, or by both of them united.

THE CLIFFS.

I have used only two cliffs; the F, or Bass cliff, and the , or treble cliff, which answers alike for Treble, Counter and Tenor. Counter is transposed to the octave, or eighth below. The notes being thus transposed, they are sung in the Treble voice.

SHARPS AND FLATS.

In every octave, or regular succession of eight notes, ascending or descending, there are five whole tones, and two half or semi In their natural order, the semitones are fixed between B and C, and E and F. Between mi and faw, and law and faw. For the s variety, it becomes necessary to shift the order of the semitones. This is done by flats and sharps. The first sharp is placed on second on C, the third on G, and the fourth on D. The first flat is on B, the second on E, the third on A, and the fourth on D.

A greater stress of voice upon any particular part of the bar is what is called Accent. Singers in performing single common and iple time, should be careful to accent only that part of the bar, which is marked by the first beat; and in performing double common ne, they should place a full accent upon that part of the bar, which is marked by the first beat, and only a half accent upon that part, which marked by the third beat.

THE SWELL.

The swell is in one sense applicable to all music. There is something of it upon every note, or syllable that is sung. In quantity it in degree proportioned to the length of the note, and is formed by increasing the sound to the middle of the note, and decreasing it to e close.

OF SOFT AND LOUD.

Softness and loudness are to music what light and shade are to painting. While the voice is very soft and small, the sentiments ex-essed, are wrapt in deep shade, and seen at a distance; but when the music increases in loudness to the extent of the human voice, the ntiments are seen hastening from the shade, and advancing into a glare of light; and when soft singing again succeeds, they again retire, l discover themselves beneath the dim and distant shades. To sing, sometimes loud, at others soft, as the sentiments require, is indeed rincipal beauty of singing. By this means objects appear in the blaze of day, in the shade, or in the twilight, at the performers bidding; ile to the music is added, variety and richness of expression, and oftentimes a more than double effect.

TIME.

Time in music is originally of two kinds, Common and Triple. These are distinguished from each other by the different divisions he bar into its primary or principal parts. Whenever the bar is in the very first instance, divided into an even number of parts, the music n Common time; but if divided into an uneven number of parts, the music is in Triple time. In Triple time, the bar is always divided three parts, and marked by three beats. In Common time, it is sometimes, divided into four parts, and marked by four beats; but re generally into two parts only, and marked by two beats.

MODES.

The Modes depend upon the movement of the music. As long as that moves uniformly fast or slow, the mode continues the same; but e music either quicken or slaken its movement, the mode changes. In the scale I have distinguished the Modes to the number of seven. se belong alike to each kind of time, and are known, as occasion requires, by placing the name of the mode over the music, where the movement begins.

CHARACTERS. EXPLANATIONS.

Four kinds of characters, to wit, ◇ □ ○ △. The diamond is mi; the square is faw; the round is sol; and the quarter of a diamond is law.

Notes or marks of sounds.	mi	faw	sol	law	Rests or marks of silence.	
Breves					Breve Rest	
Semibreves					Semibreve	
Minims					Minim	
Crotchets					Crotchet	
Quavers					Quaver	
Semiquavers						

Proportion of the Notes.

One Breve is

Two Semibreves,

Four Minims,

Eight Crotchets,

Sixteen Quavers,

Thirty two Semiquavers.

The rests have the same proportion except the semibreve, which fills a bar in Triple time.

Brace Shows how many parts are sung together.

Cliff G Is used in Treble, Counter and Tenor.
Cliff F Is used in Bass only.

Close Shows the end of the Tune.

Slur Shows what notes are sung to one syllable.

Dot . At the right hand of a note, adds to it half its length.

Figure 3 Shows that each of the three notes is one third of a beat.

Single bar Divides the time according to the measure note.

Double notes Either may be sung.

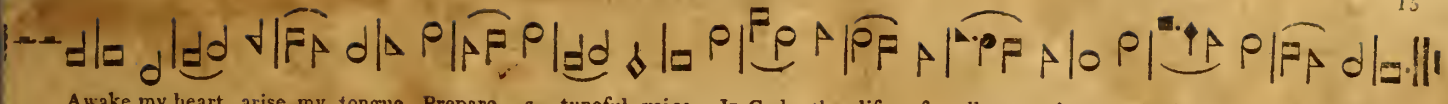
Double bar Shows when to repeat.

Repeat R Shows that the tune is sung again from that note to a double bar or close.

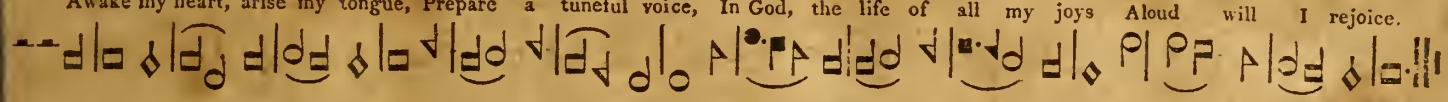
Figures 1, 2, Show that the note under 1, is sung the first time, and that under 2, the second time.

Preparative or leaning notes. These notes add nothing to the time of the bar in which they are used, for whatever time be occupied by them, so much must be taken from the notes with which they are connected.

eerful. IRISH. C. M. 15

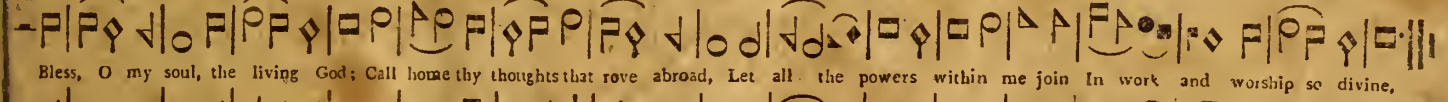


Awake my heart, arise my tongue, Prepare a tuneful voice, In God, the life of all my joys Aloud will I rejoice.

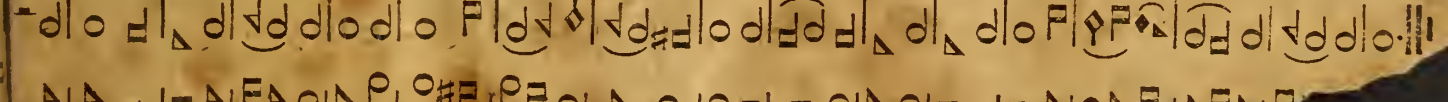


BOLTON. L. M.

ful.

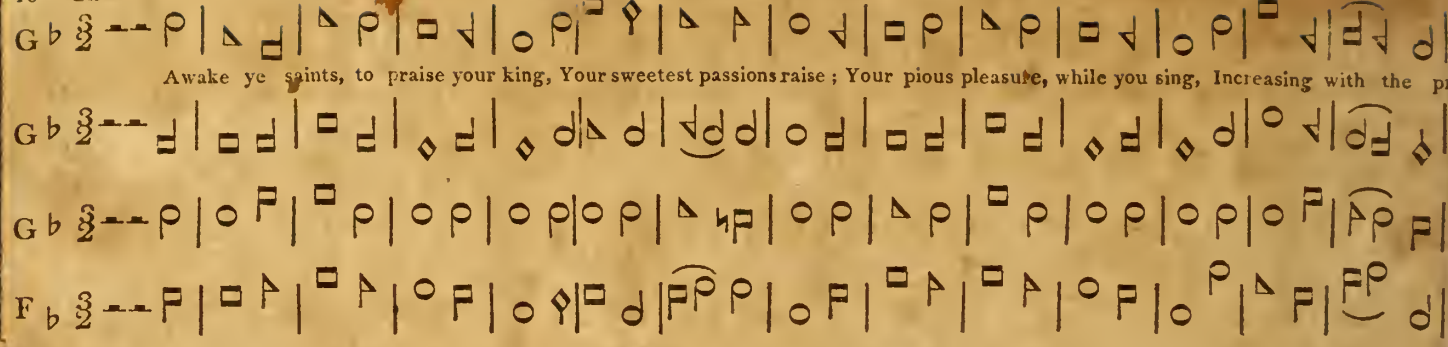


Bless, O my soul, the living God; Call home thy thoughts that rove abroad, Let all the powers within me join In work and worship so divine,



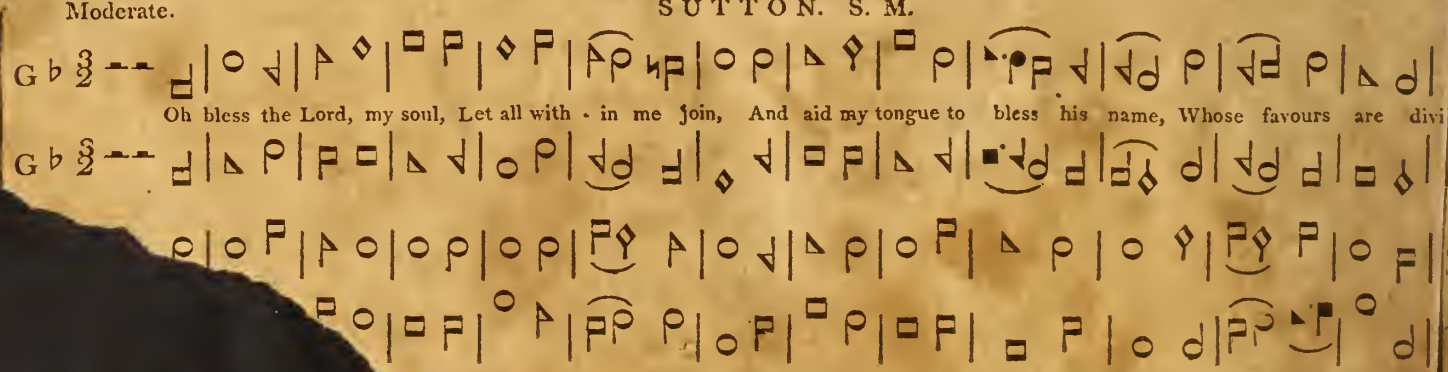
Cheerful.

BEDFORD. C. M.



Moderate.

SUTTON. S. M.



In every flat key, the first and fifth degrees, are the quarter of a diamond figure; the second degree, is the diamond; the third and sixth grees, are the square; and the fourth and seventh degrees, are the round.

The diamond note is never double in the same octave. It is the second degree of the flat key. The quarter of a diamond and the uare which immediately succeed each other, the square a little higher than the quarter of a diamond, are the fifth and sixth degrees of e flat key.

Flat key of A.

rst degree A
venth degree G
xth degree F
th degree E
urth degree D
ird degree C
cond degree B
rst degree A

Common Chord, A, C, E,

Flat key of D, D, F, A.

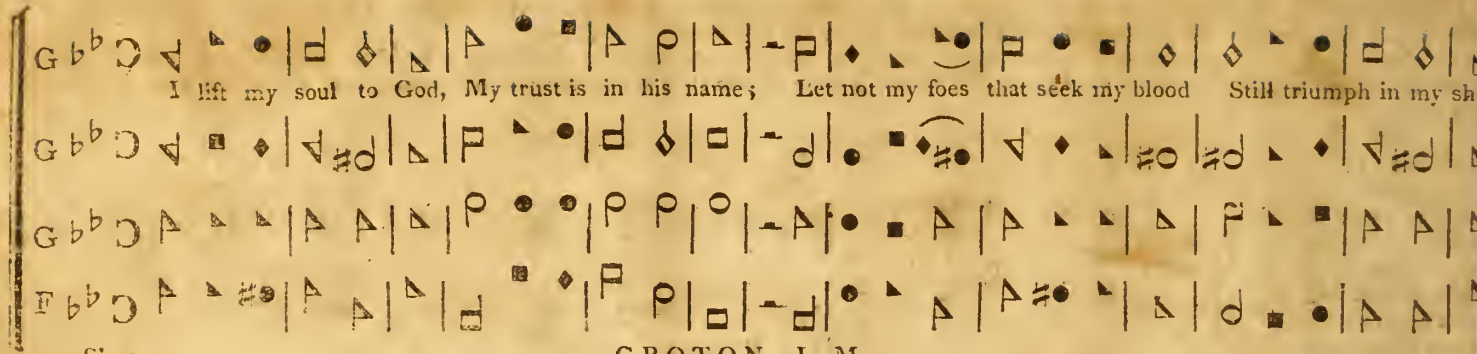
LESSON IX.

Moderate.

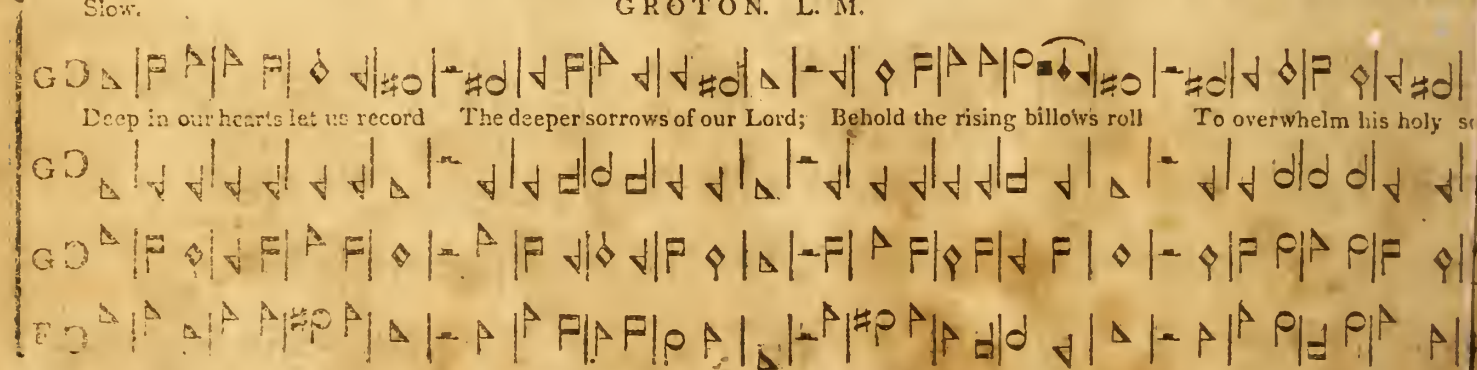
DUBLIN. C. M.

With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find, And taste the cool - ing brook.

Moderate. AYLESBURY. S. M.

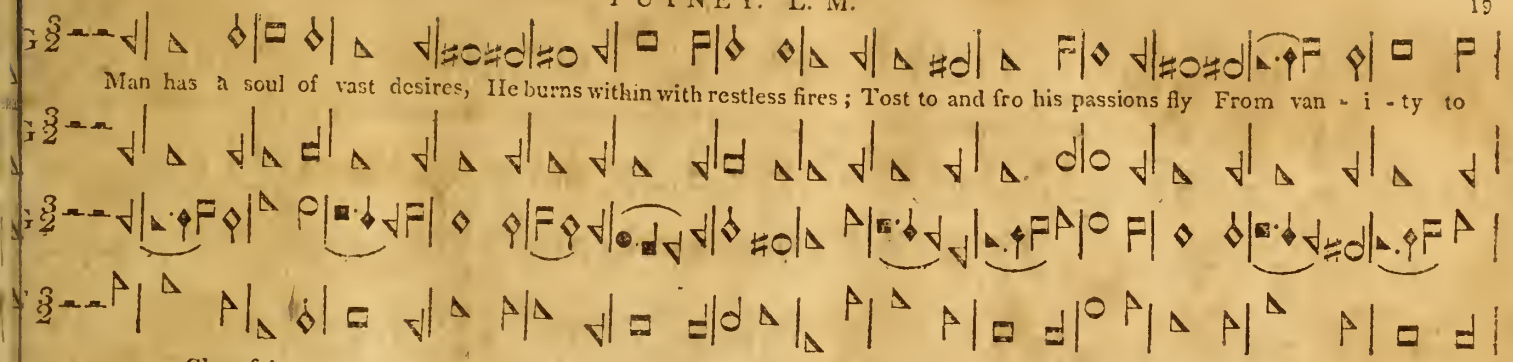


Slow. GROTON. L. M.



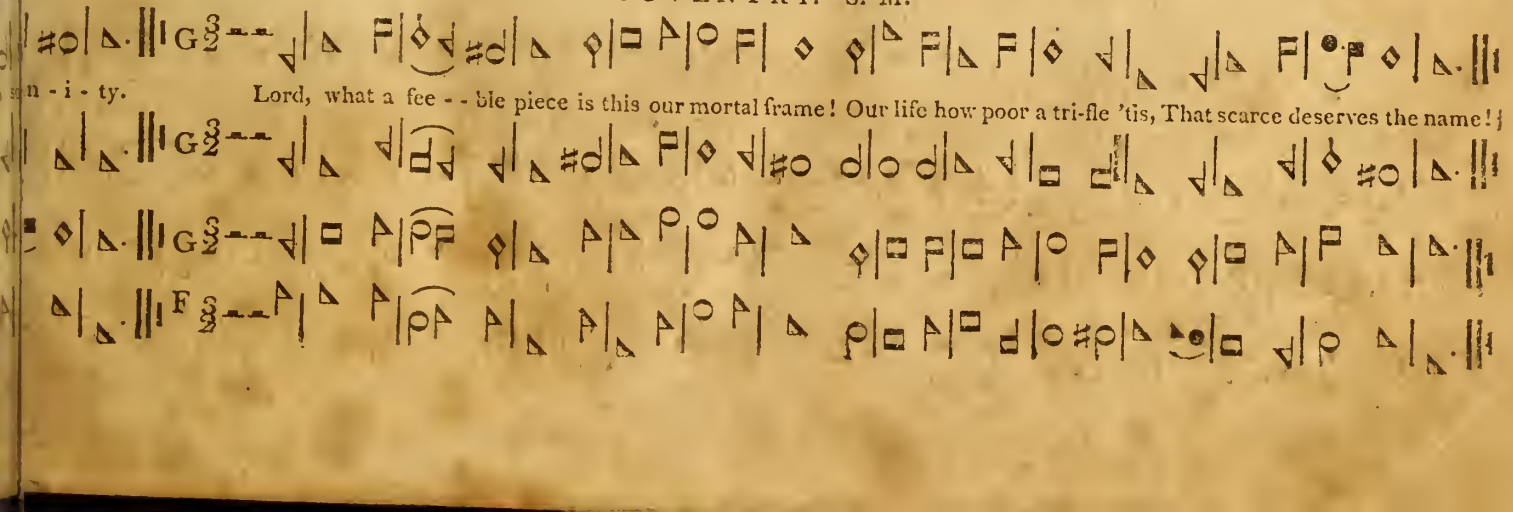
Moderate.

PUTNEY. L. M.

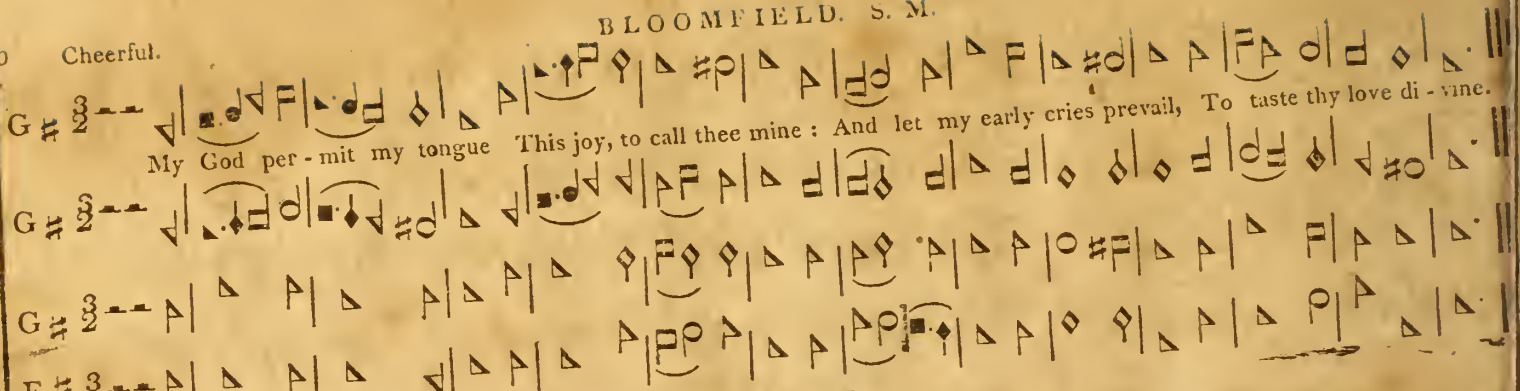


Cheerful.

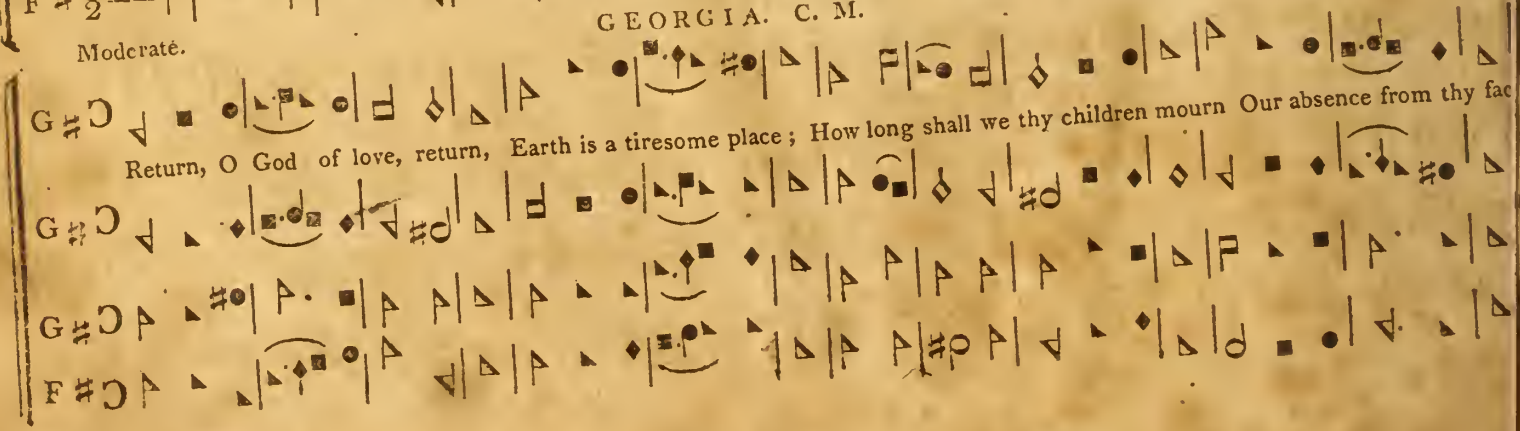
COVENTRY. S. M.



BLOOMFIELD. S. M.



GEORGIA. C. M.



Cheerful

BETHLEHEM. S. M.

Cheerful.

LITCHFIELD. L. M.

Moderate. Soft. DUNSTAN. L. M. Loud.

Jesus shall reign where'er the sun Does his successive journeys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more. Till moons, shall wax

Moderate. PORTUGAL. L. M.

Behold the rose of Sharon here, The lily which the vallies bear; Behold the tree of life, that gives Refreshing fruit and healing leaves.

Moderate. SURRY. L. M.

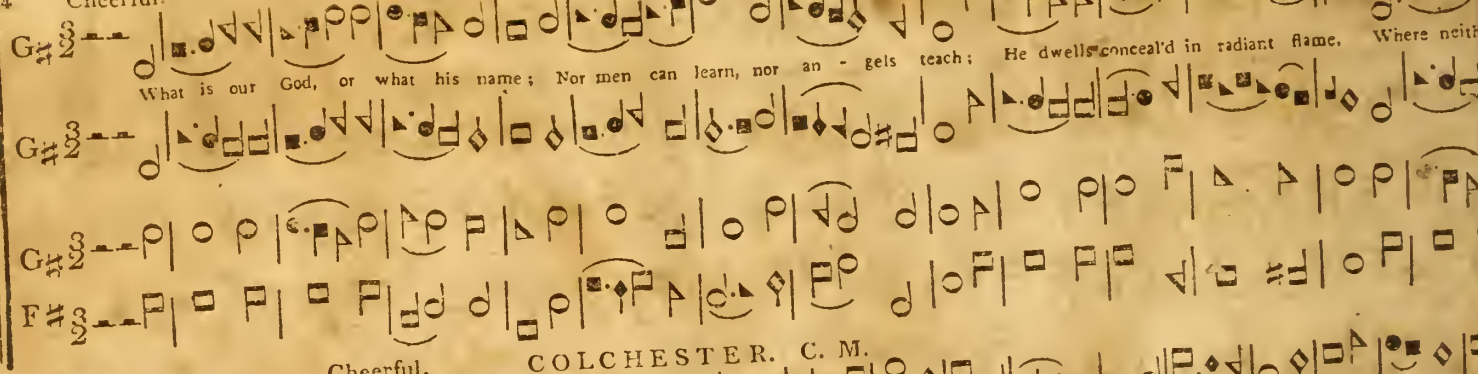
O come loud anthems let us sing, Loud thanks to our Almighty King; For we our voices high should raise, When our salvation's rock we praise.

Cheerful. WAKEFIELD. C. M.

To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the listening world thy works, Thy wondrous works declare.

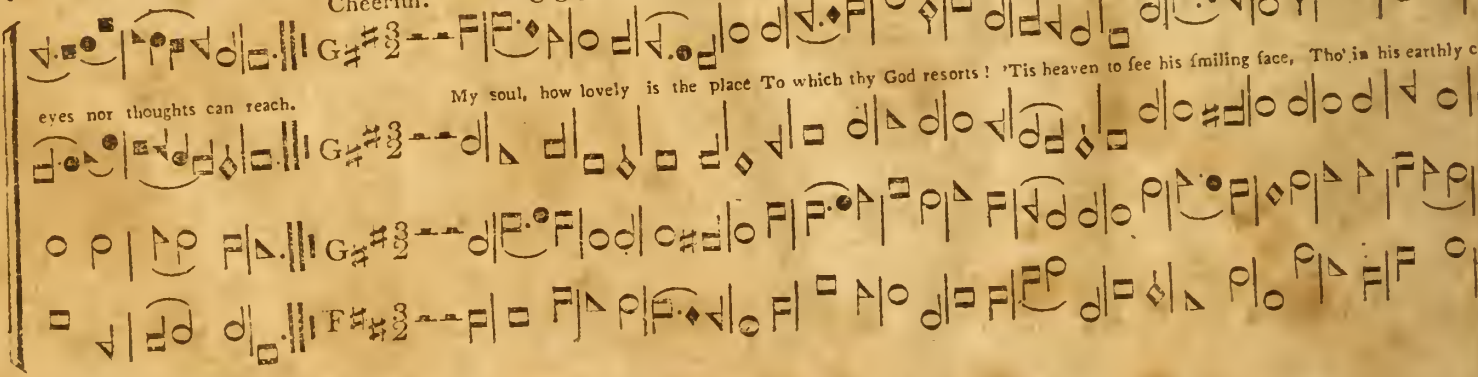
NEW LONDON. L. M.

Cheerful.



COLCHESTER. C. M.

Cheerful.



Moderate. READING. C. M.

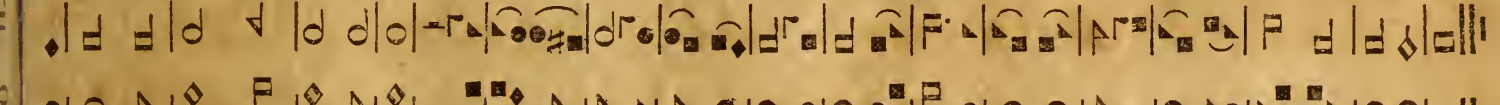
Lord of the worlds above, How pleafant and how fair The dwellings of thy love, Thine earthly temples are! To thine abode My heart

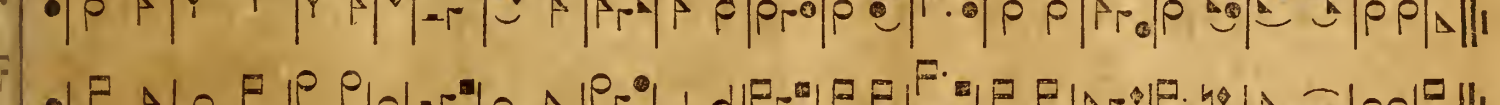
GATH. L. M.

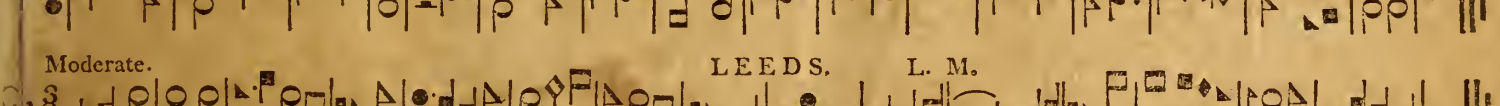
Moderate.

Soft. Loud.

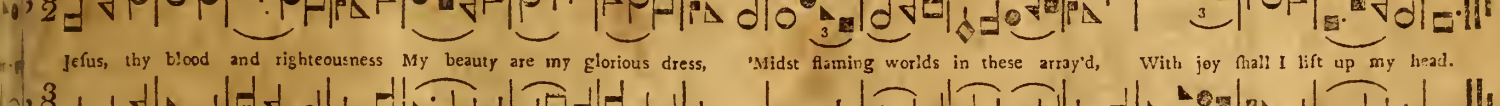
pires, With warm defires, To fee my God, With warm desires, To fee my God. He reigns; the Lord, the Sav - iour reigns! Praife him in e - - - van - g

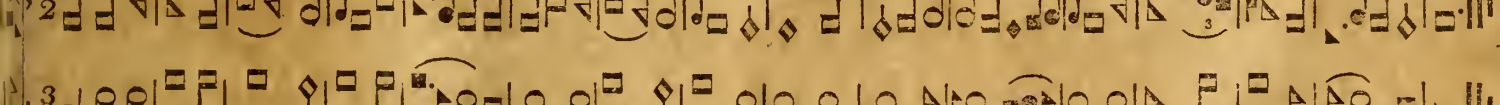


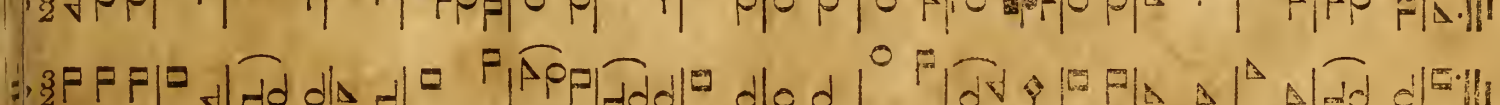




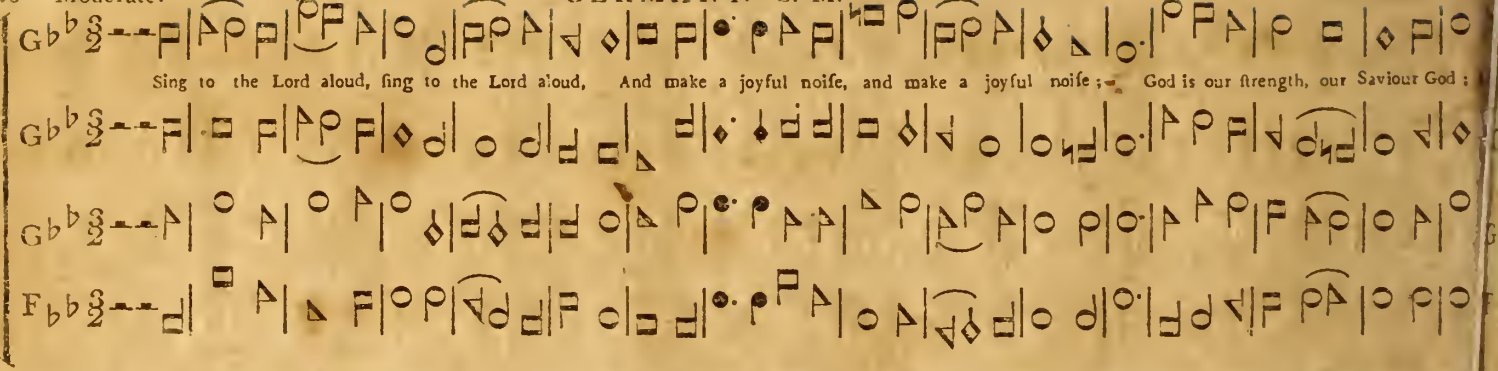
Moderate. LEEDS. L. M.



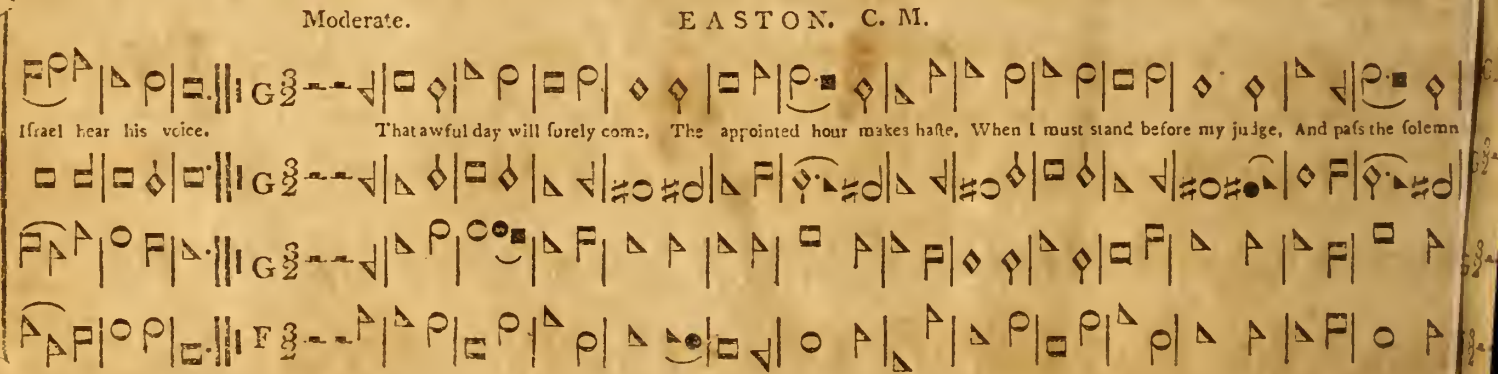




Moderate. GERMANY. S. M.

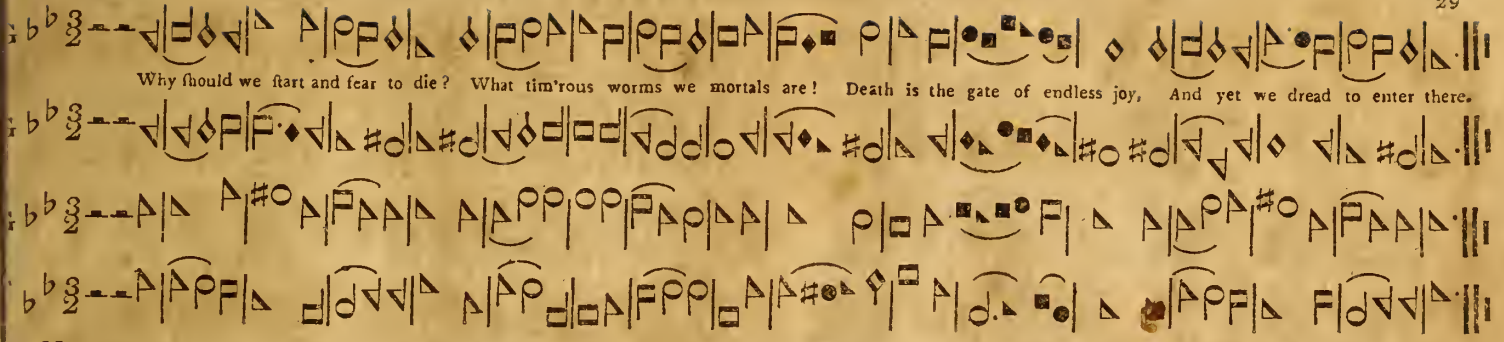


Moderate. EASTON. C. M.



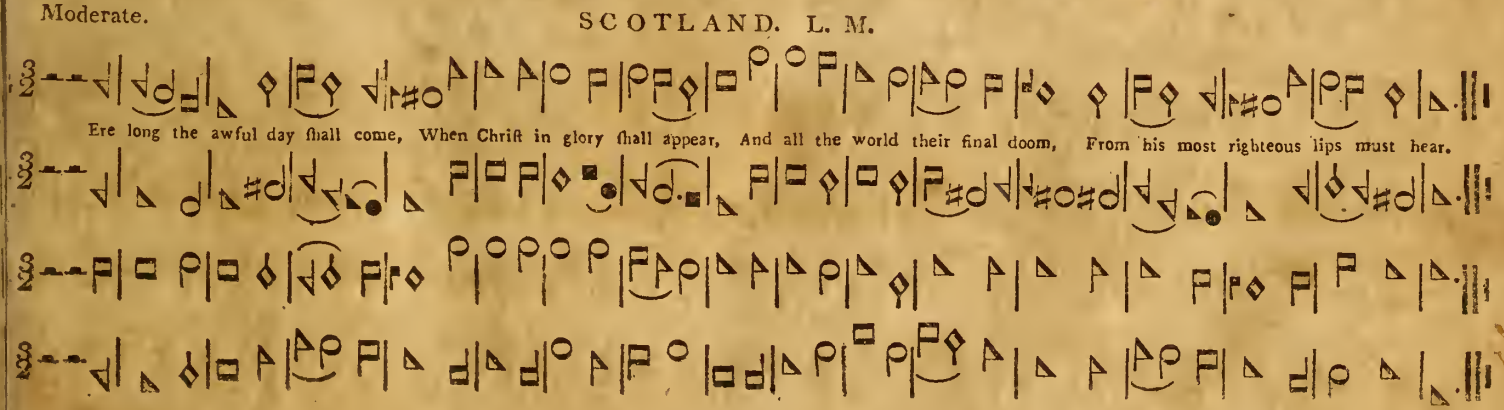
Moderate.

NESTON. L. M.



Moderate.

SCOTLAND. L. M.



Cheerful. CHARLESTON. P. M.

h, Praiſe ſhall employ my nobler powers; My days of praiſe ſhall ne'er be paſt While life, and thought, and being laſt, Or im - mor - tal - i ty endures.

Moderate. HADDAM. S. M.

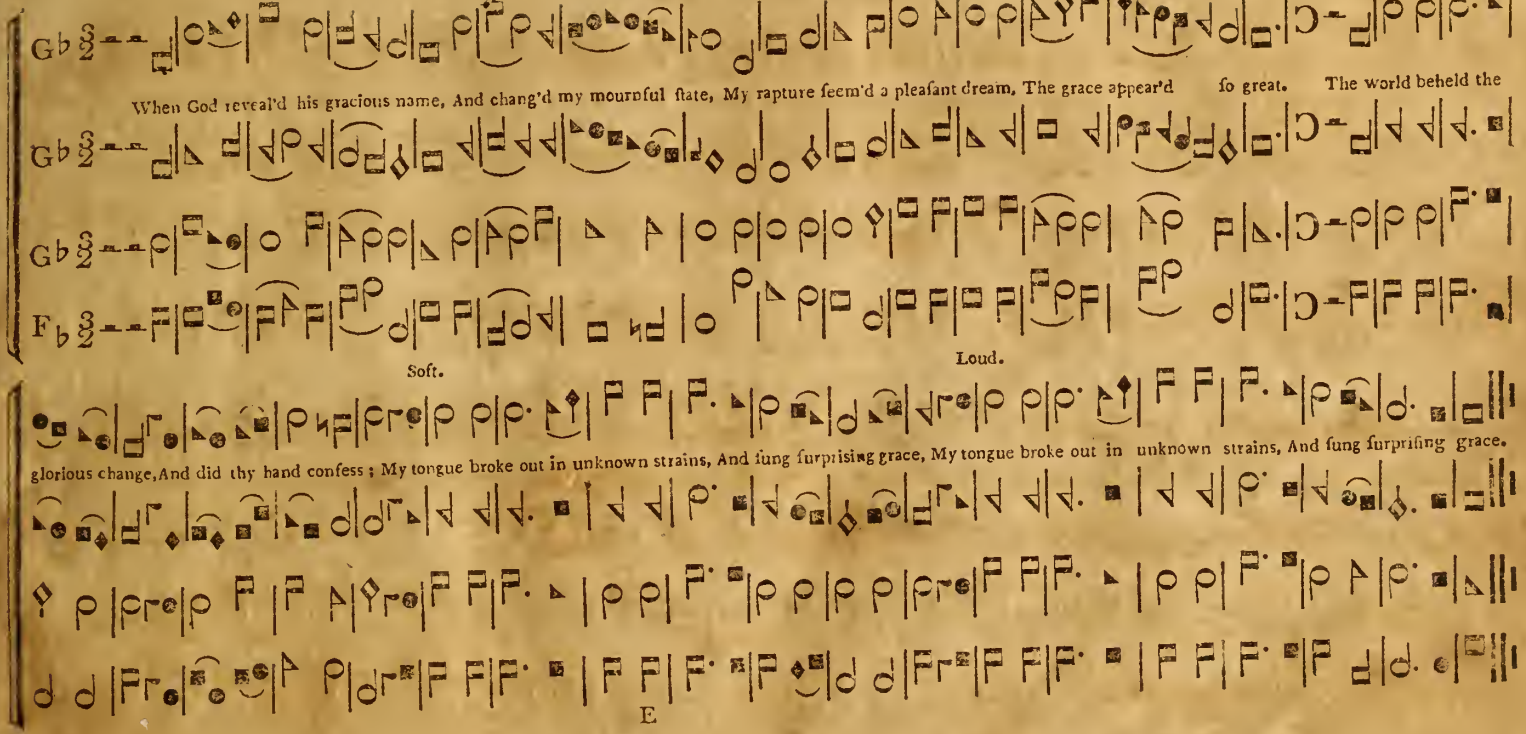
When overwhelm'd with grief, My heart within me dies; Helpless and far from all re - lief, To heaven I lift my eyes.

Cheerful. HANOVER. Pec. M.

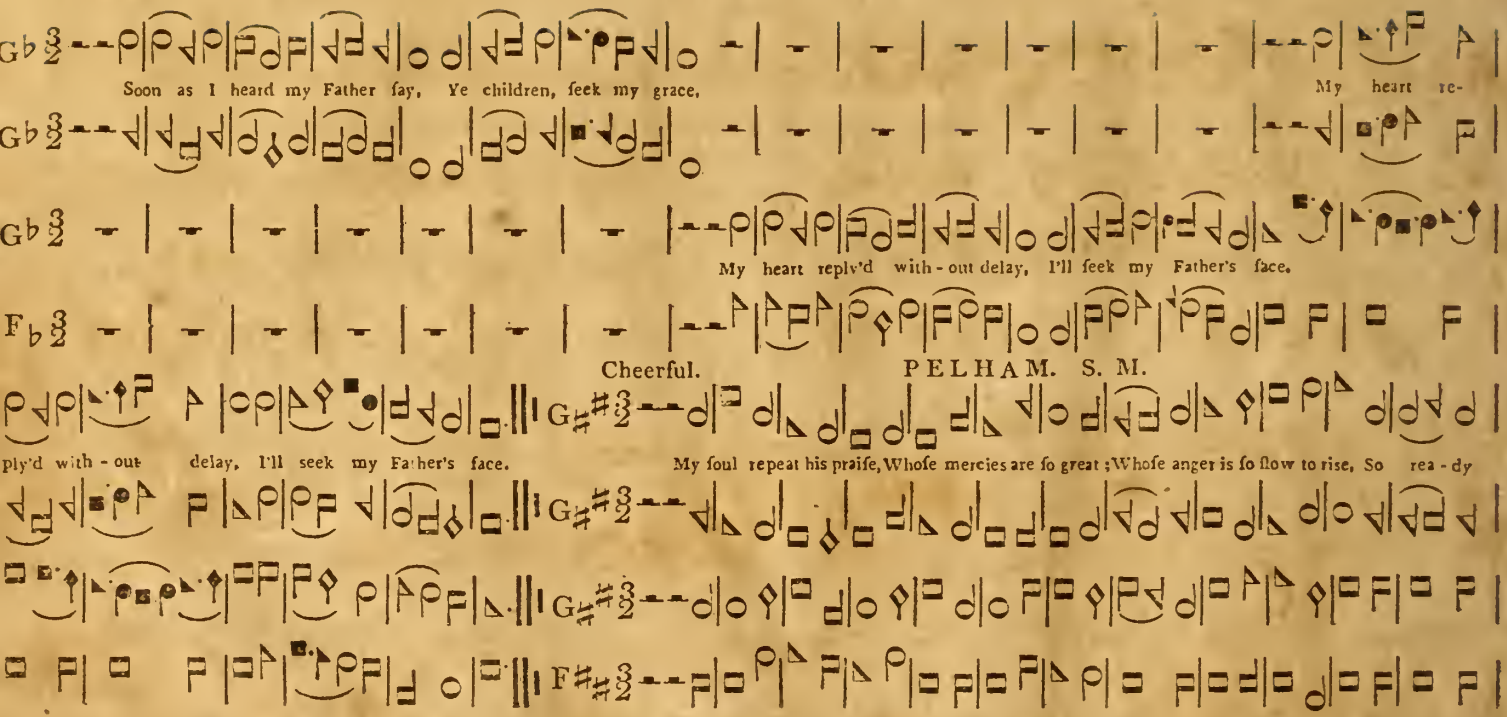
O praiſe ye the Lord, prepare your glad voice, His praise in the great assembly to sing. In our great Creator let Iſrael rejoice ; And children of Zion be

Cheerful. MANSFEILD. S. M.

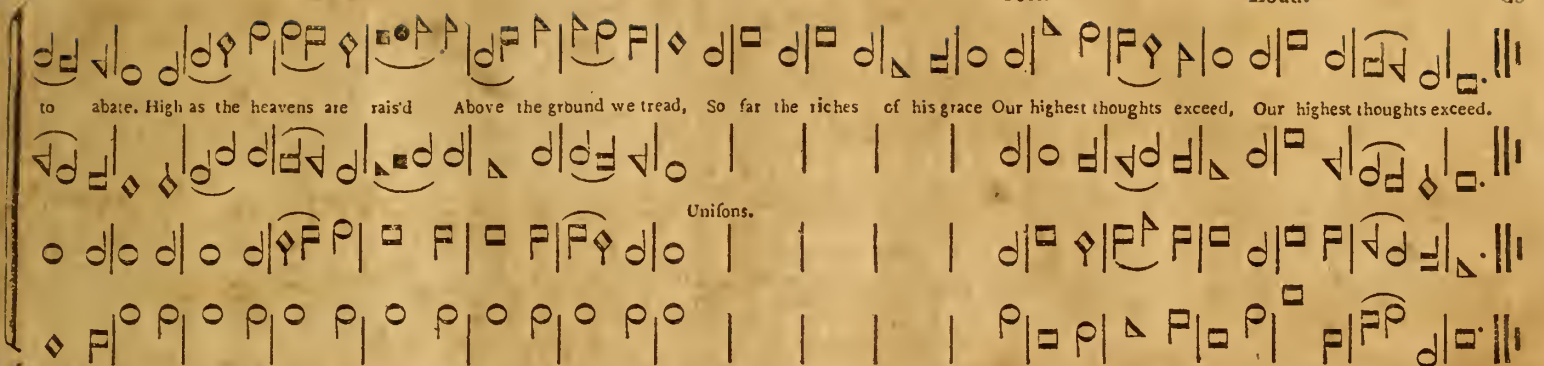
ad in their king. The darkneſs and the light Still keep their courſe ſame ; While night to day, and day to night Divine - ly teach his name.


When God reveal'd his gracious name, And chang'd my mournful ſtate, My rapture ſeem'd a pleaſant dream, The grace appear'd ſo great. The world beheld the
Soft.
Loud.
glorious change, And did thy hand confeſs; My tongue broke out in unknown ſtrains, And ſung ſurpriſing grace, My tongue broke out in unknown ſtrains, And ſung ſurpriſing grace.

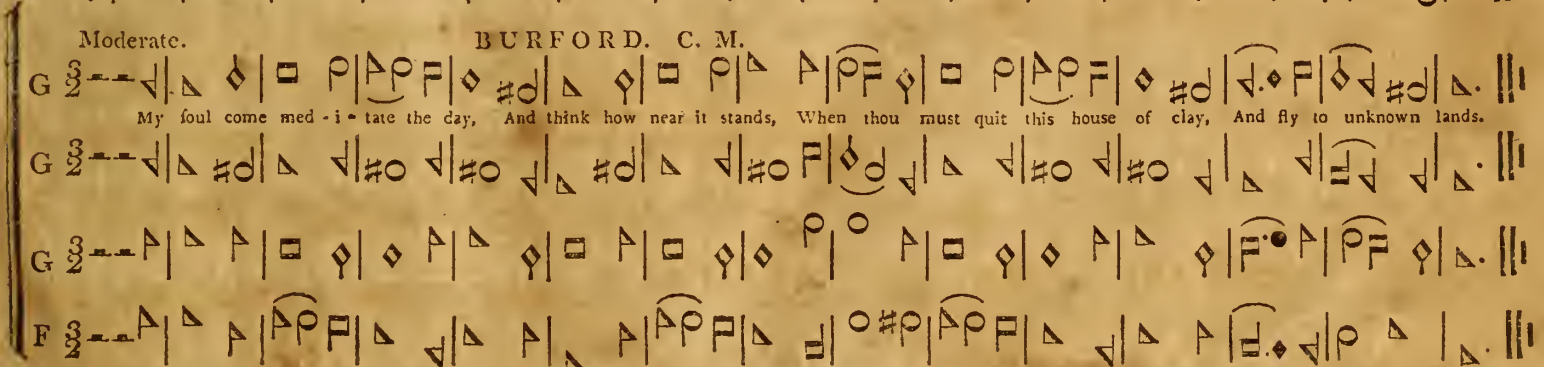
Moderate. MILTON. C. M.



Cheerful. PELHAM. S. M.

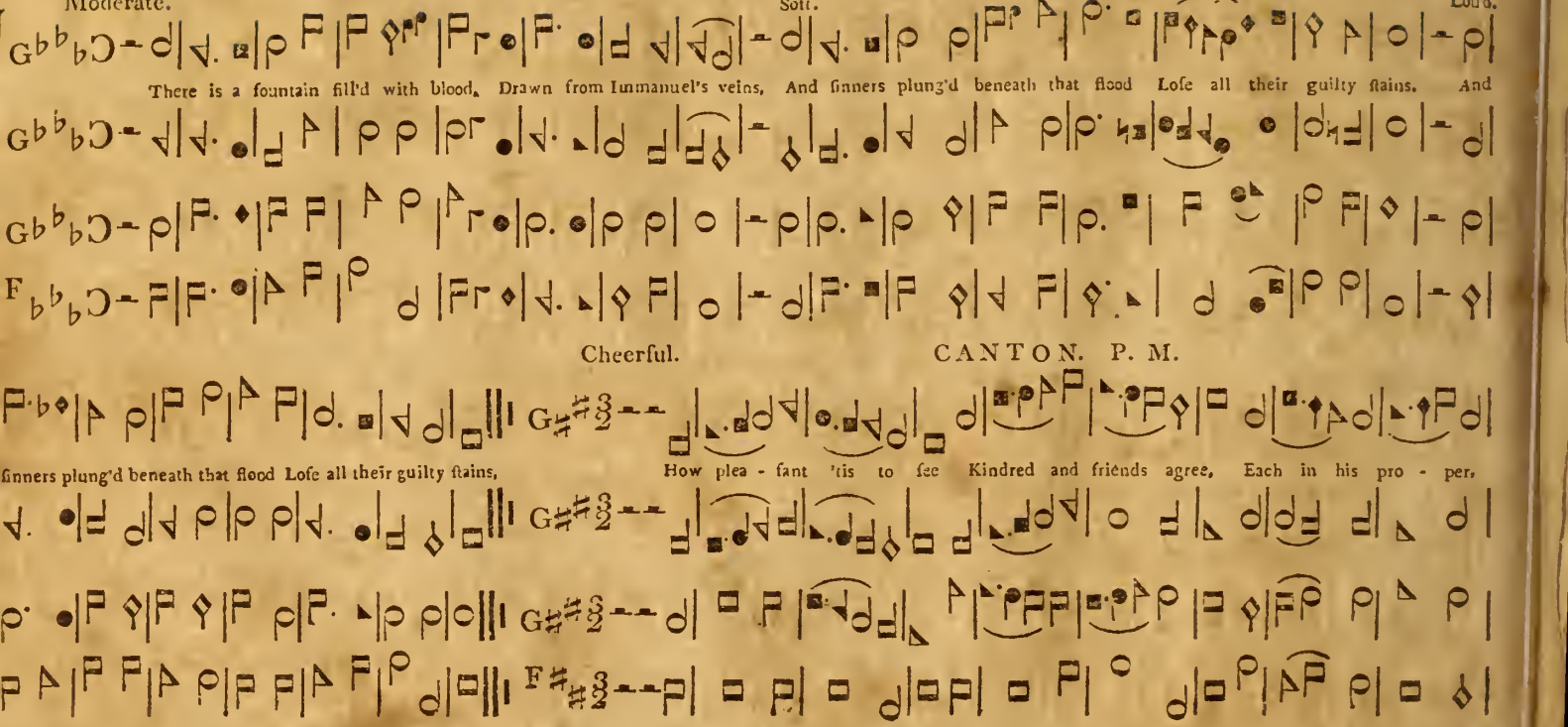


Moderate. BURFORD. C. M.



NAPLES. C. M.

Moderate. Soft. Loud.



Cheerful.

CANTON. P. M.

Soft. Loud.

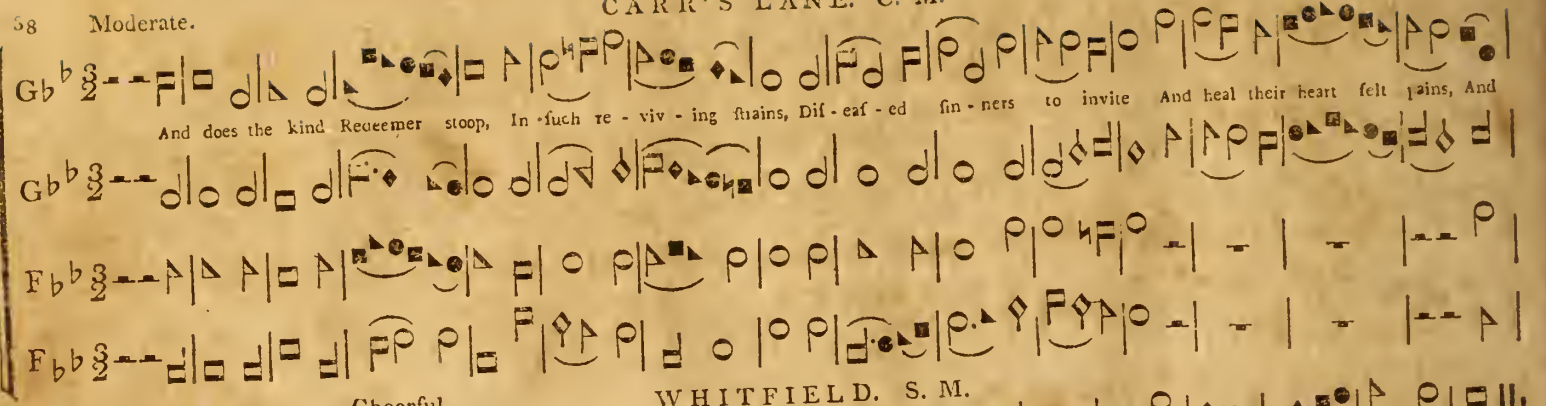
station move, And each fulfil his part With sympathising heart, In all the cares of life and love, In all the cares of life and love.

Moderate.

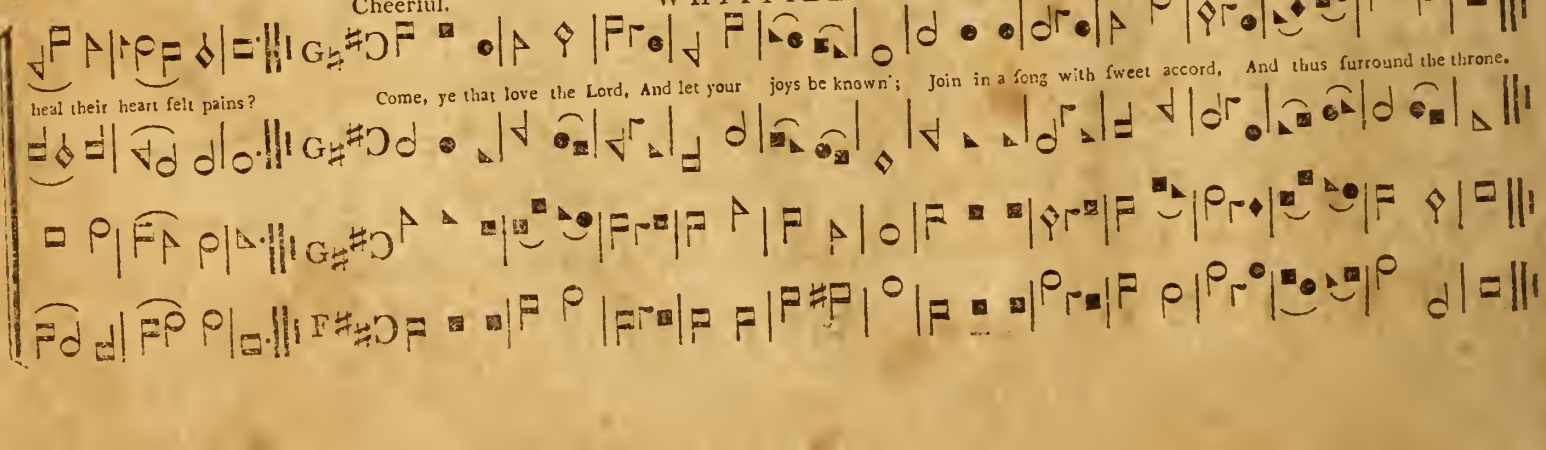
HAMBURGH. S. M.

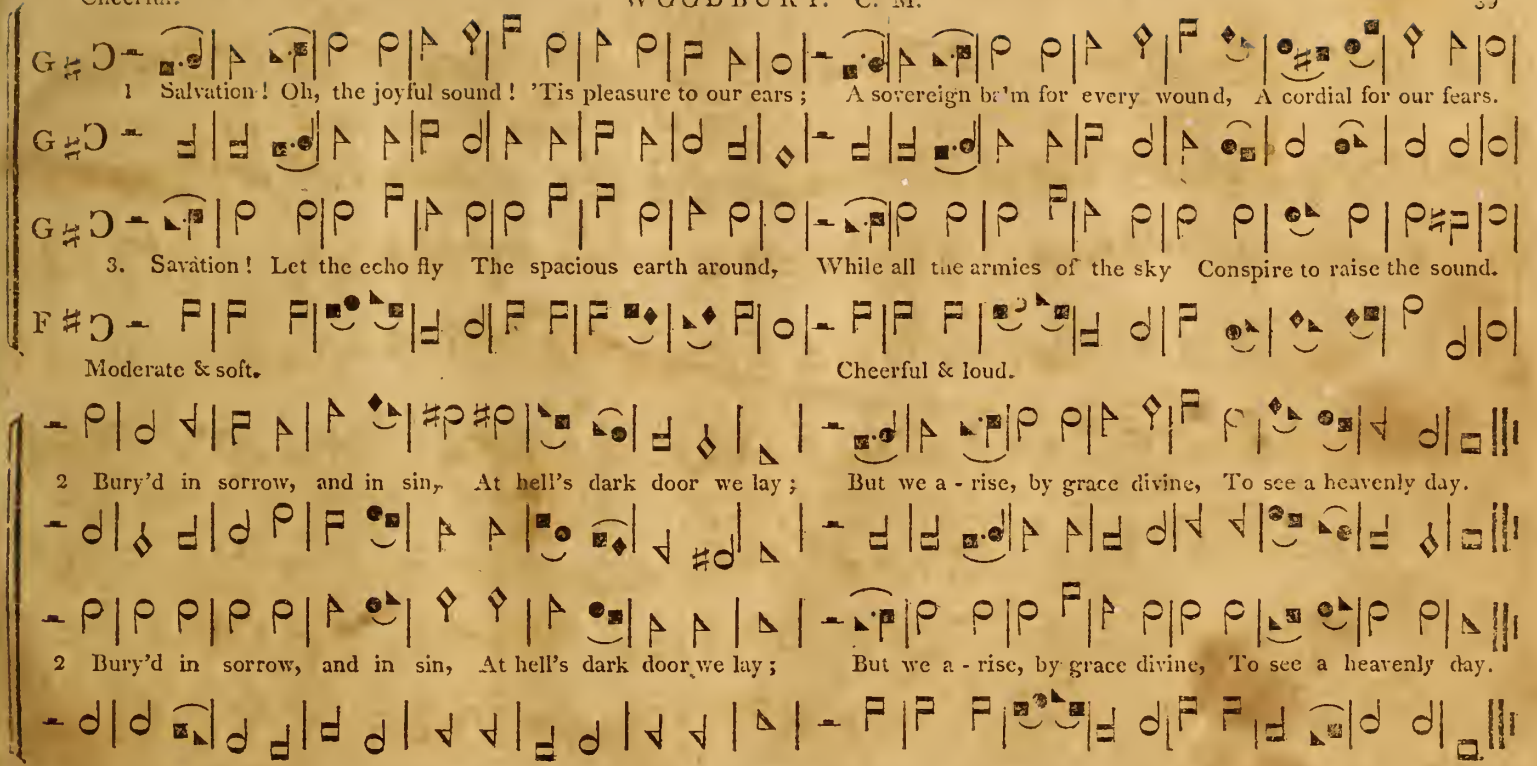
1 Come, found his praise abroad, And hymns of glory sing. Je - ho - vah is the sovereign God, The uni - ver - sal King, The uni - ver - sal King.

Moderate. CARR'S LANE. C. M. Soft. Loud.



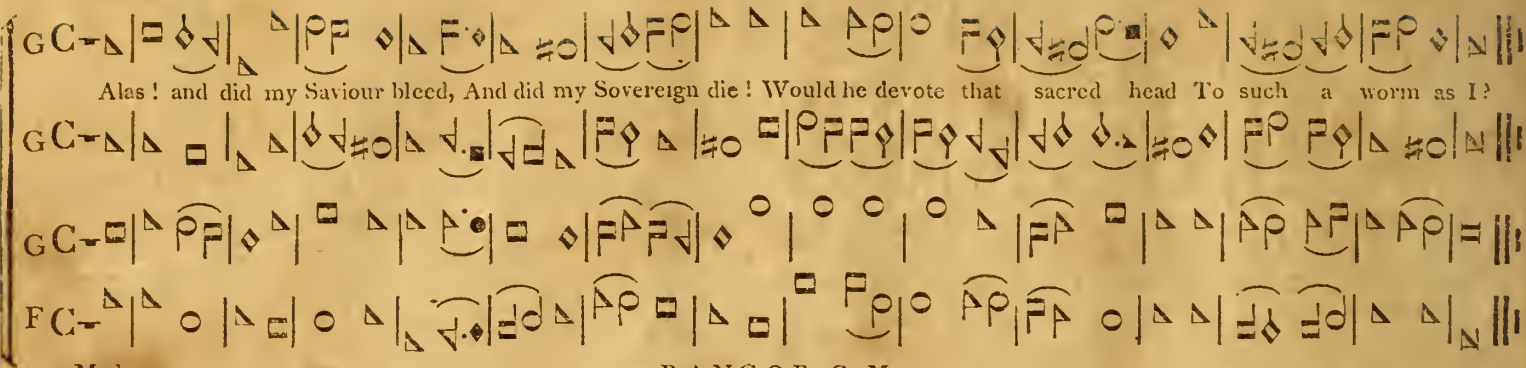
Cheerful. WHITFIELD. S. M.




1 Salvation! Oh, the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.
3. Savation! Let the echo fly The spacious earth around, While all the armies of the sky Conspire to raise the sound.
Moderate & soft.
Cheerful & loud.
2 Bury'd in sorrow, and in sin, At hell's dark door we lay; But we a - rise, by grace divine, To see a heavenly day.
2 Bury'd in sorrow, and in sin, At hell's dark door we lay; But we a - rise, by grace divine, To see a heavenly day.

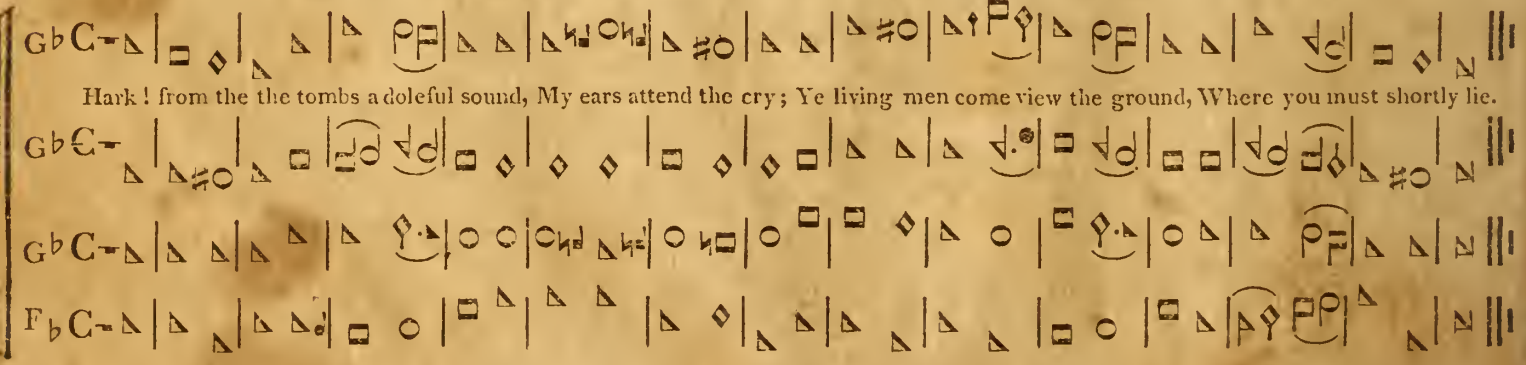
Moderate.

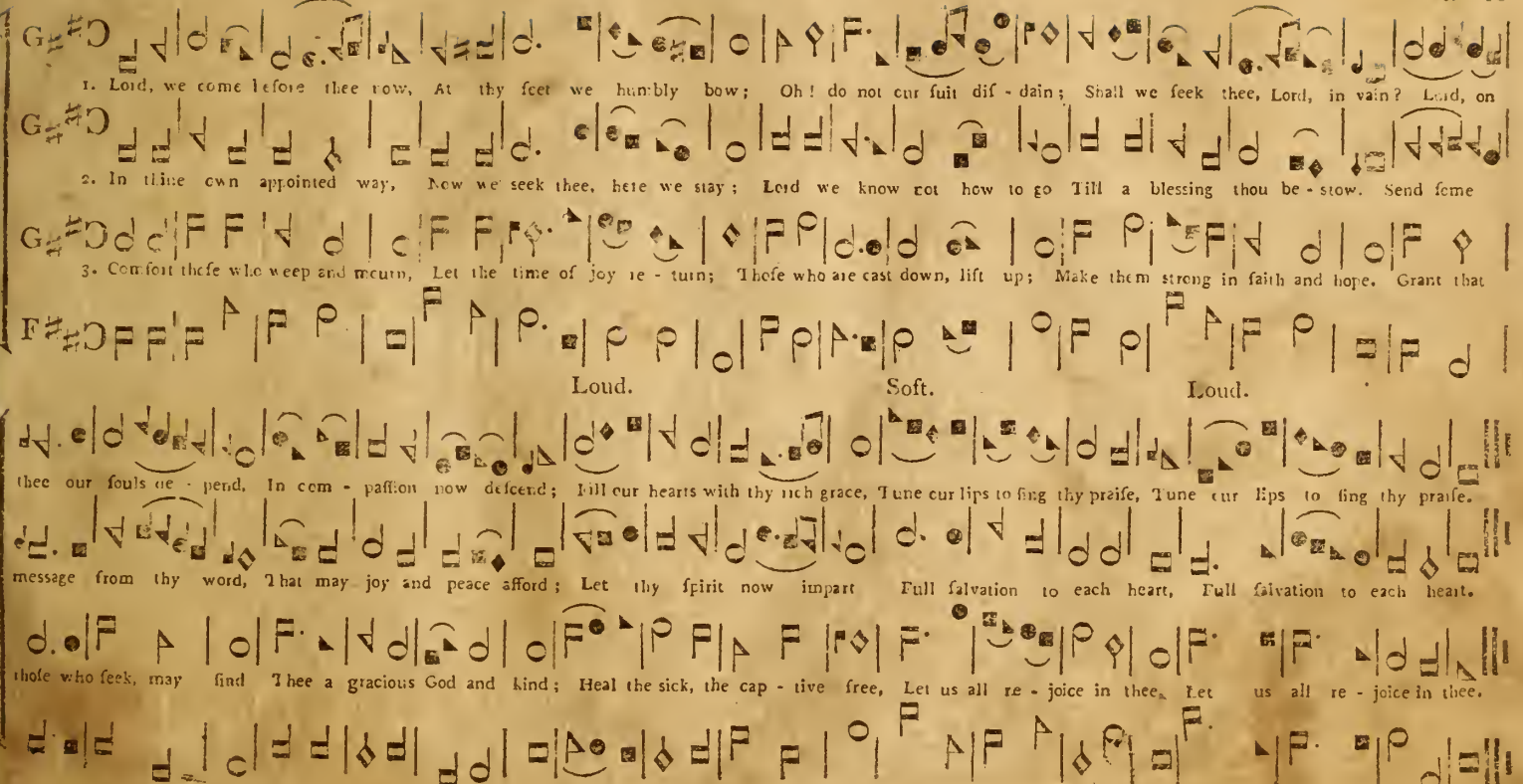
WALSAL. C. M.



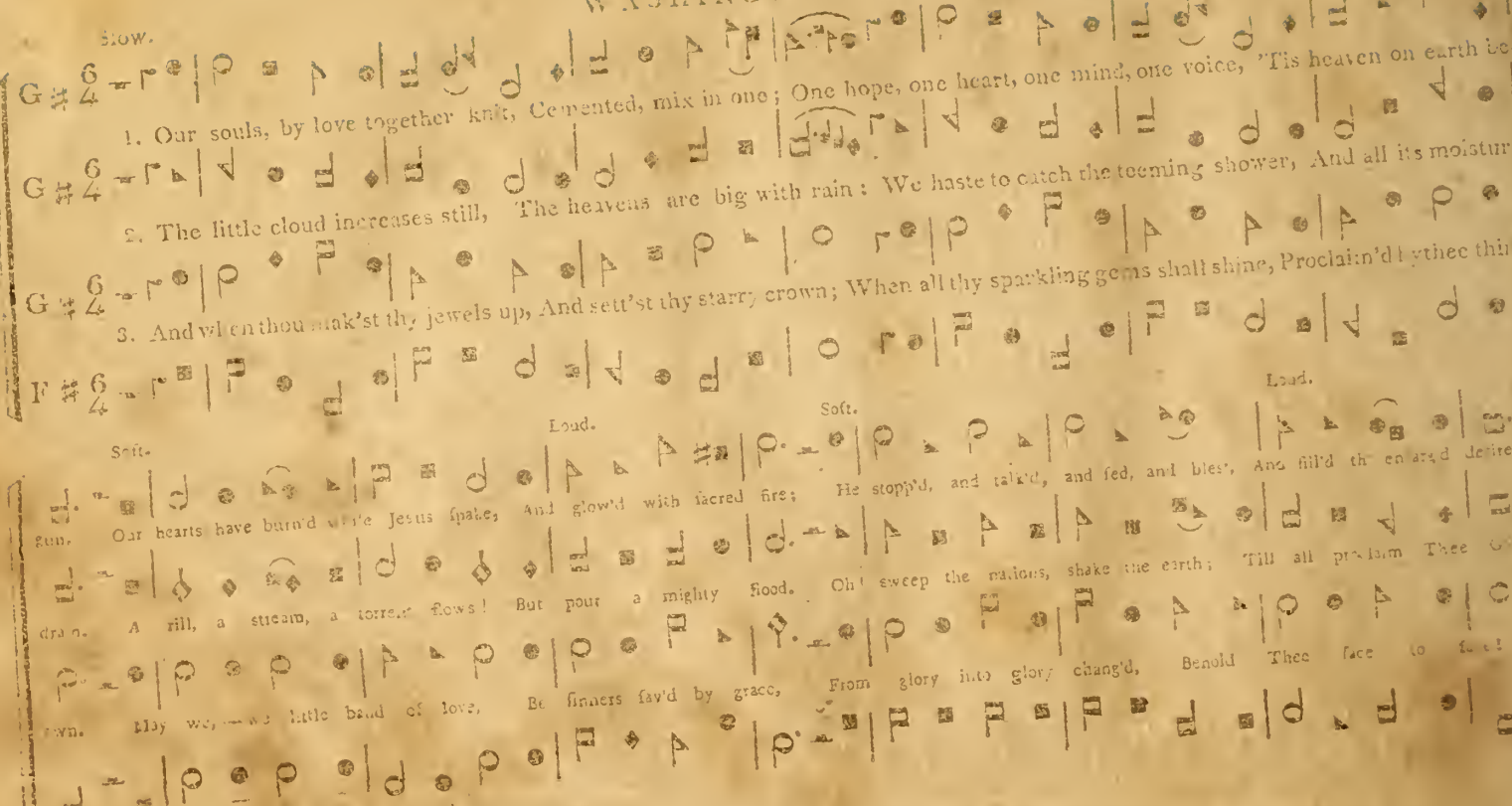
Moderate.

BANGOR. C. M.




1. Lord, we come before thee now, At thy feet we humbly bow; Oh! do not our suit dis - dain; Shall we seek thee, Lord, in vain? Lord, on
2. In thine own appointed way, Now we seek thee, here we stay; Lord we know not how to go Till a blessing thou be - stow. Send some
3. Comfort those who weep and mourn, Let the time of joy re - turn; Those who are cast down, lift up; Make them strong in faith and hope. Grant that
Loud.
Soft.
Loud.
thee our souls de - pend, In com - passion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.
message from thy word, That may joy and peace afford; Let thy spirit now impart Full salvation to each heart, Full salvation to each heart.
those who seek, may find Thee a gracious God and kind; Heal the sick, the cap - tive free, Let us all re - joice in thee, Let us all re - joice in thee.

WASHINGTON. C. M.

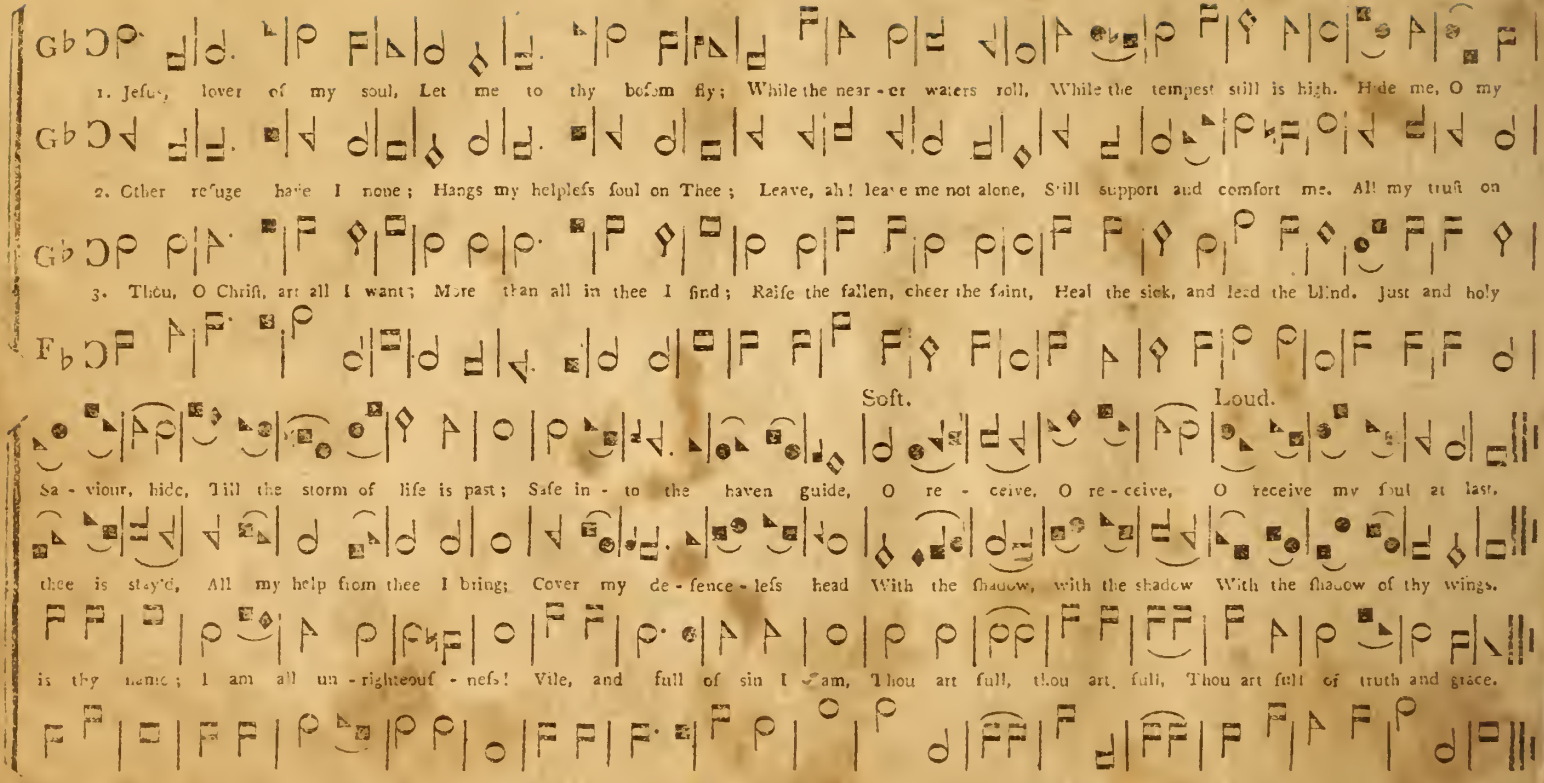


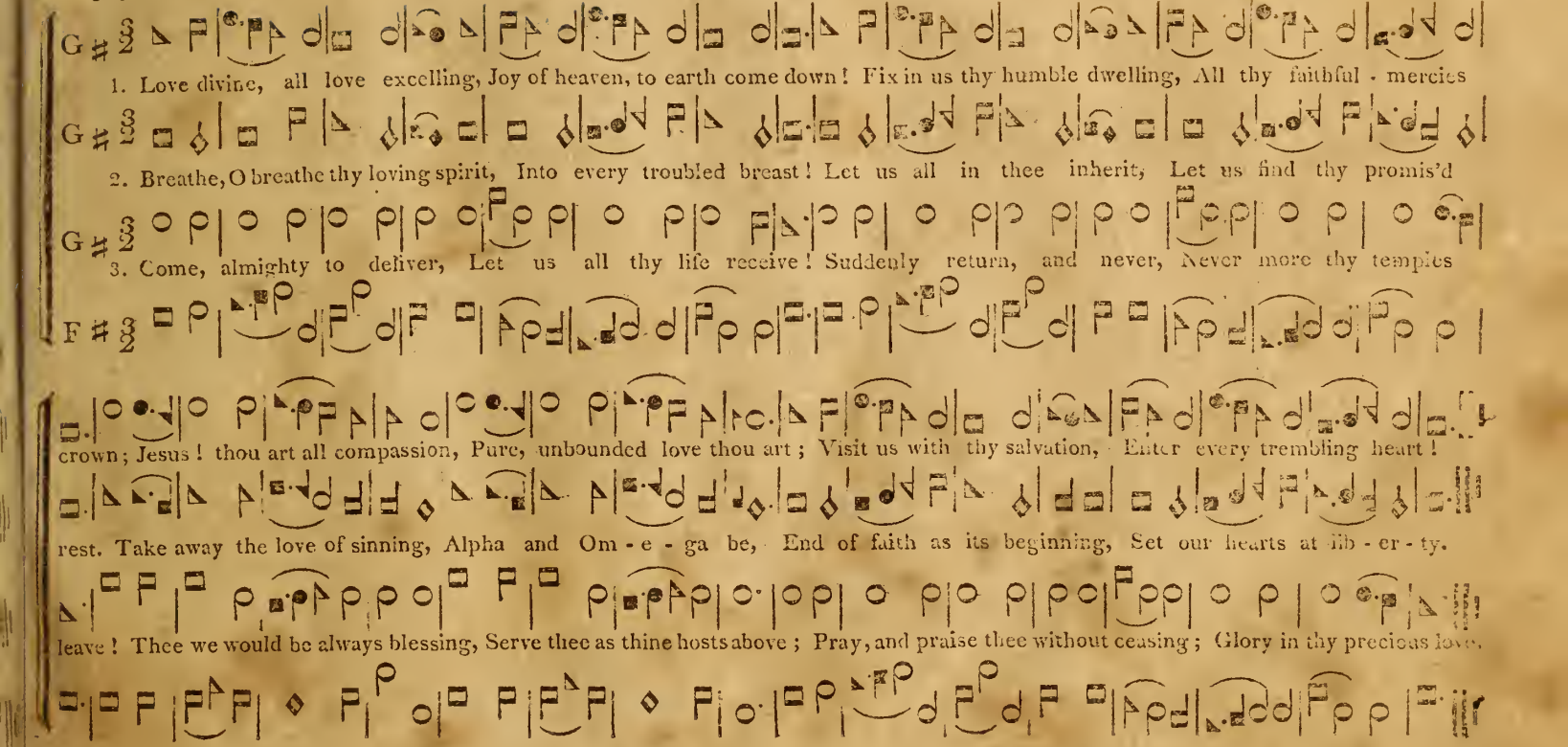
"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he

"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he

pours, 'Tis almost done, 'tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

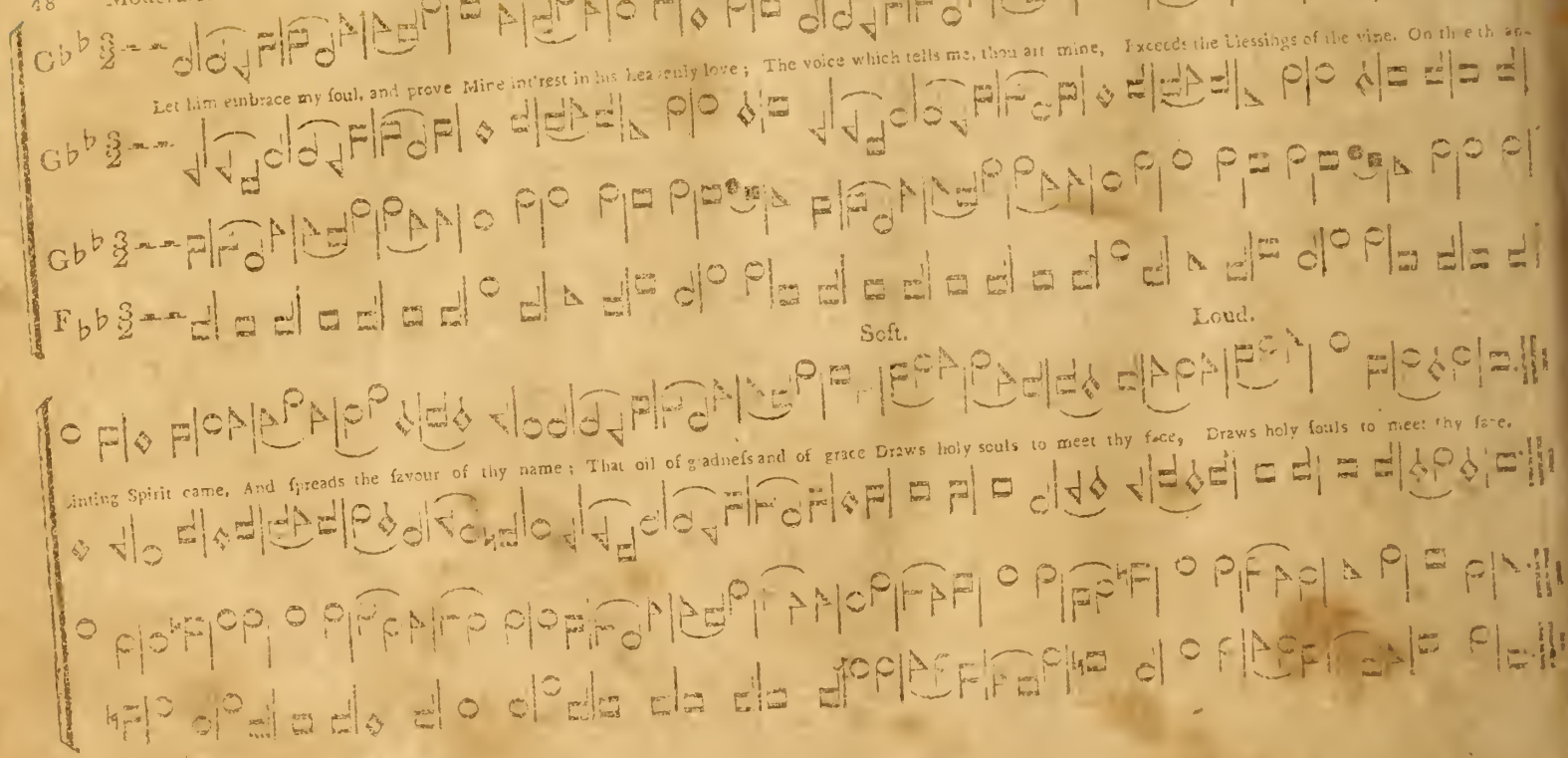
pours, 'Tis almost done, 'tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.


1. Jefus, lover of my soul, Let me to thy bofom fly; While the near - er waters roll, While the tempeft ſtill is high. Hide me, O my
2. Other refuge have I none; Hangs my helpleſs ſoul on Thee; Leave, ah! leave me not alone, Still ſupport and comfort me. All my truſt on
3. Thou, O Chriſt, art all I want; More than all in thee I find; Raiſe the fallen, cheer the faint, Heal the ſick, and lead the blind. Just and holy
Soft.
Loud.
Sa - viour, hide, Till the ſtorm of life is paſt; Safe in - to the haven guide, O re - ceive, O re - ceive, O receive my ſoul at laſt.
thee is ſtay'd, All my help from thee I bring; Cover my de - fence - leſs head With the ſhadow, with the ſhadow With the ſhadow of thy wings.
is thy name; I am all un - righteouſ - neſs! Vile, and full of ſin I am, Thou art full, thou art full, Thou art full of truth and grace.

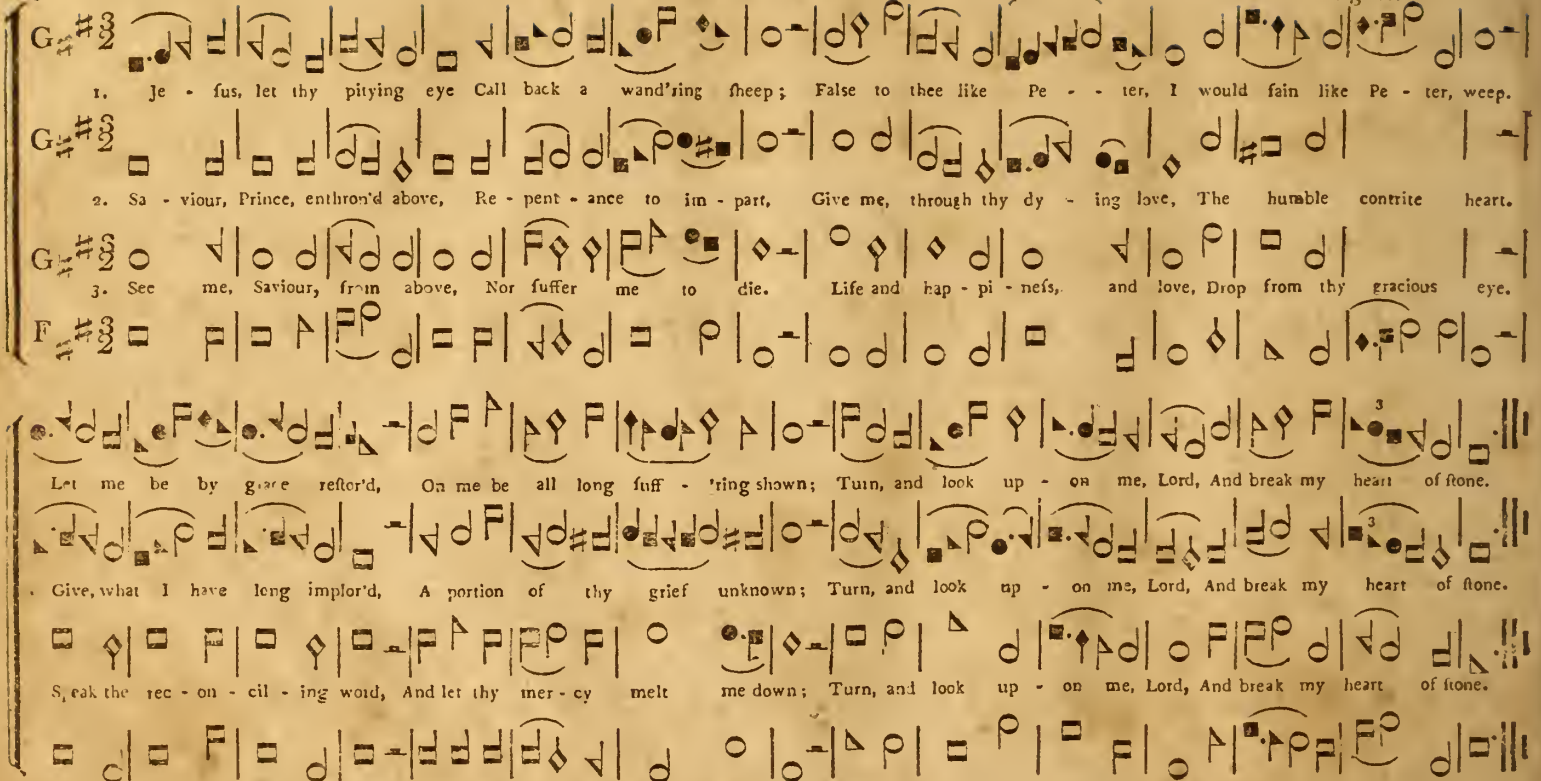

1. Love divine, all love excelling, Joy of heaven, to earth come down! Fix in us thy humble dwelling, All thy faithful - mercies
2. Breathe, O breathe thy loving spirit, Into every troubled breast! Let us all in thee inherit, Let us find thy promis'd
3. Come, almighty to deliver, Let us all thy life receive! Suddenly return, and never, Never more thy temples
crown; Jesus! thou art all compassion, Pure, unbounded love thou art; Visit us with thy salvation, Enter every trembling heart!
rest. Take away the love of sinning, Alpha and Om - e - ga be, End of faith as its beginning, Set our hearts at lib - er - ty.
leave! Thee we would be always blessing, Serve thee as thine hosts above; Pray, and praise thee without ceasing; Glory in thy precious love.

ITALY. C. M.

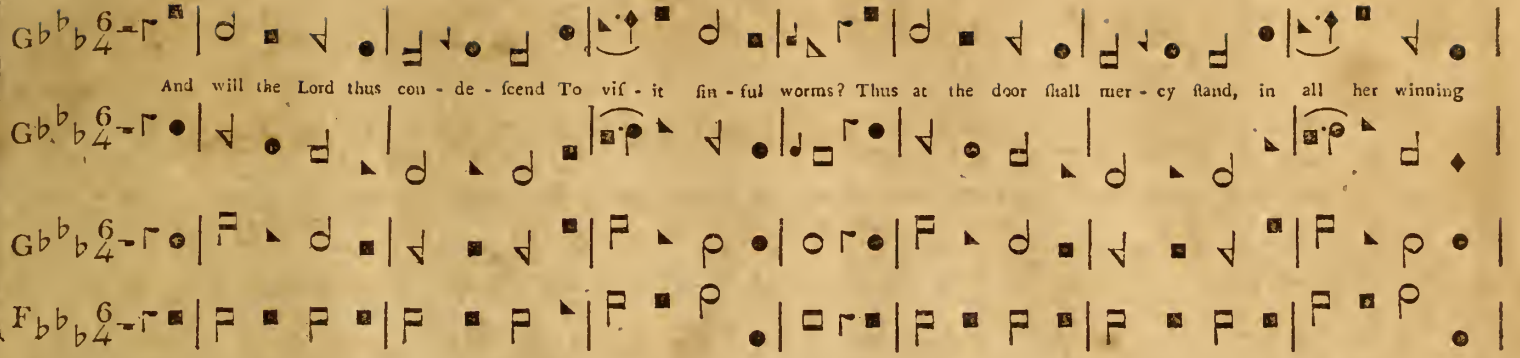
Moderate.



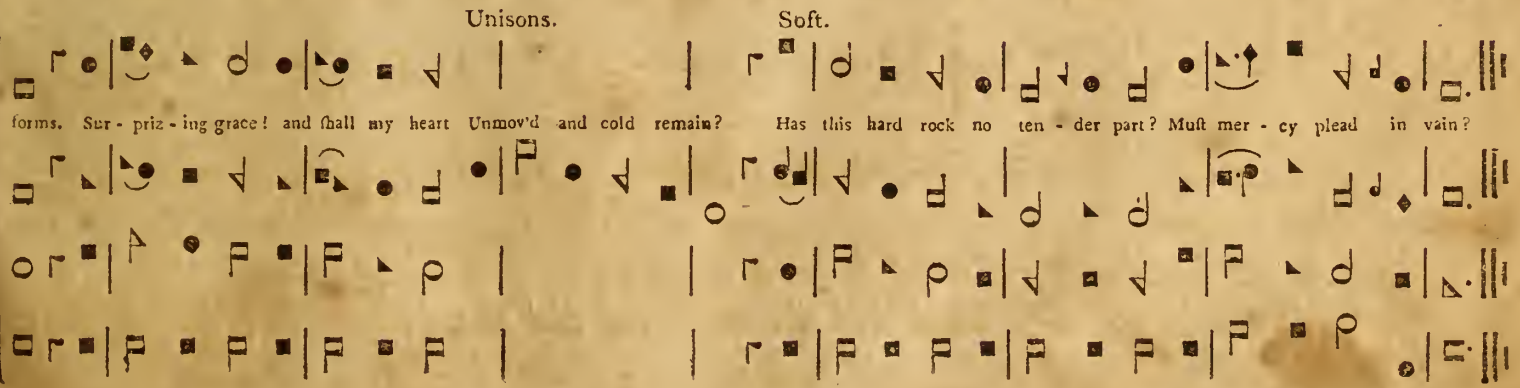
1. The righteous ſouls that take their flight Far from this world of pain, In God's pa - ter - nal boſom bleſt For ever ſhall re - main.
2. To minds unwiſe they ſeem to die, All joyful hopes to ceaſe; Yet they, ſecur'd by Je - ſus, live In ev - er - laſt - ing peace.
3. And at the great, the awful day, When Chriſt deſcends from high, With myriads of triumphant ſaints, He'll own them in the ſky.
Moderate. Loud. Diminish. Loud.
4. Then He, their Judge, their mighty Lord, Displays re - deeming grace, And calls them ev - er to behold, The brightneſs of his face.
4. Then He, their Judge, their mighty Lord, Diſplays re - deeming grace, And calls them ev - er to behold, The brightneſs of his face.


1. Je - fus, let thy pitying eye Call back a wand'ring ſheep; False to thee like Pe - - ter, I would fain like Pe - ter, weep.
2. Sa - viour, Prince, enthron'd above, Re - pent - ance to im - part, Give me, through thy dy - ing love, The humble contrite heart.
3. See me, Saviour, from above, Nor ſuffer me to die. Life and hap - pi - neſs, and love, Drop from thy gracious eye.
Let me be by grace reſtor'd, On me be all long ſuff - 'ring ſhown; Turn, and look up - on me, Lord, And break my heart of ſtone.
Give, what I have long implor'd, A portion of thy grief unknown; Turn, and look up - on me, Lord, And break my heart of ſtone.
Speak the rec - on - cil - ing word, And let thy mer - cy melt me down; Turn, and look up - on me, Lord, And break my heart of ſtone.

Slow. Soft. Loud.



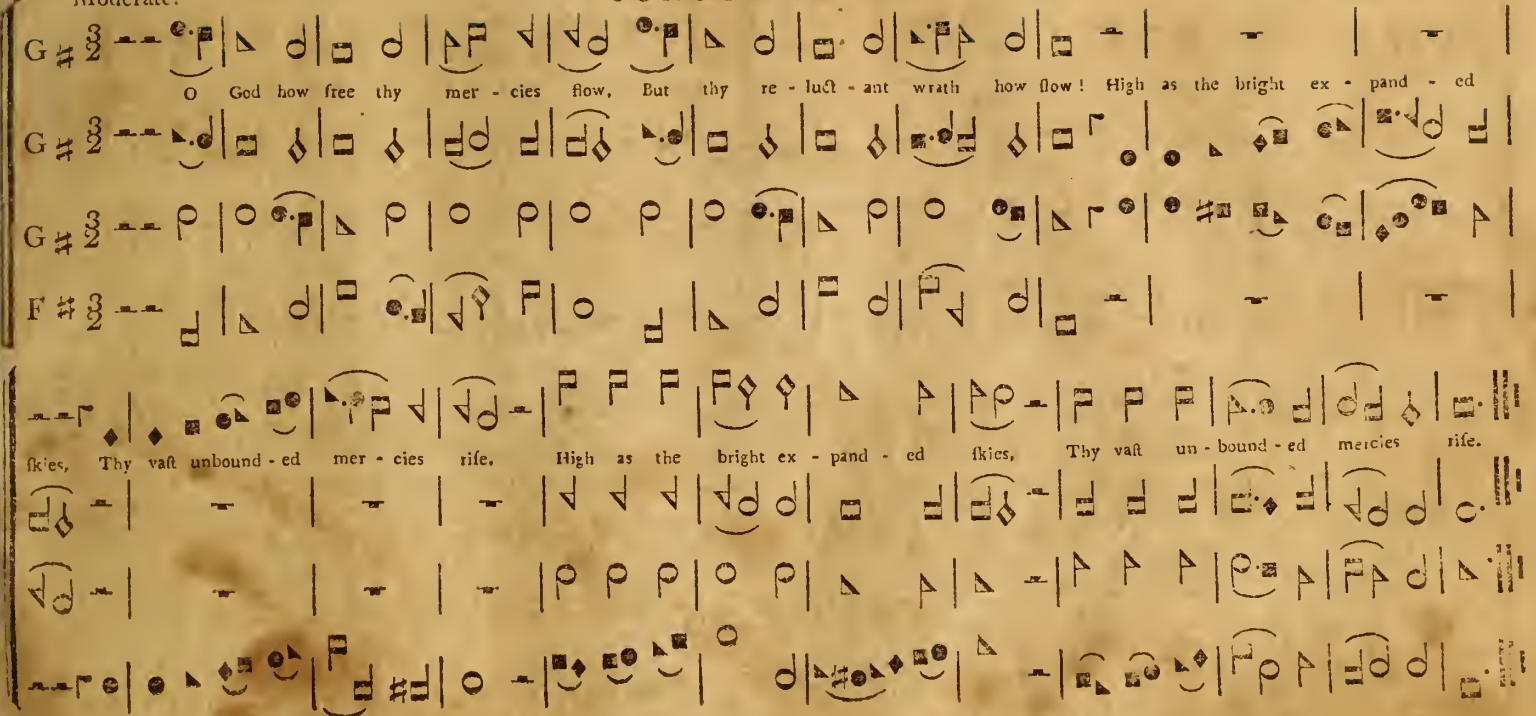
Unisons. Soft.

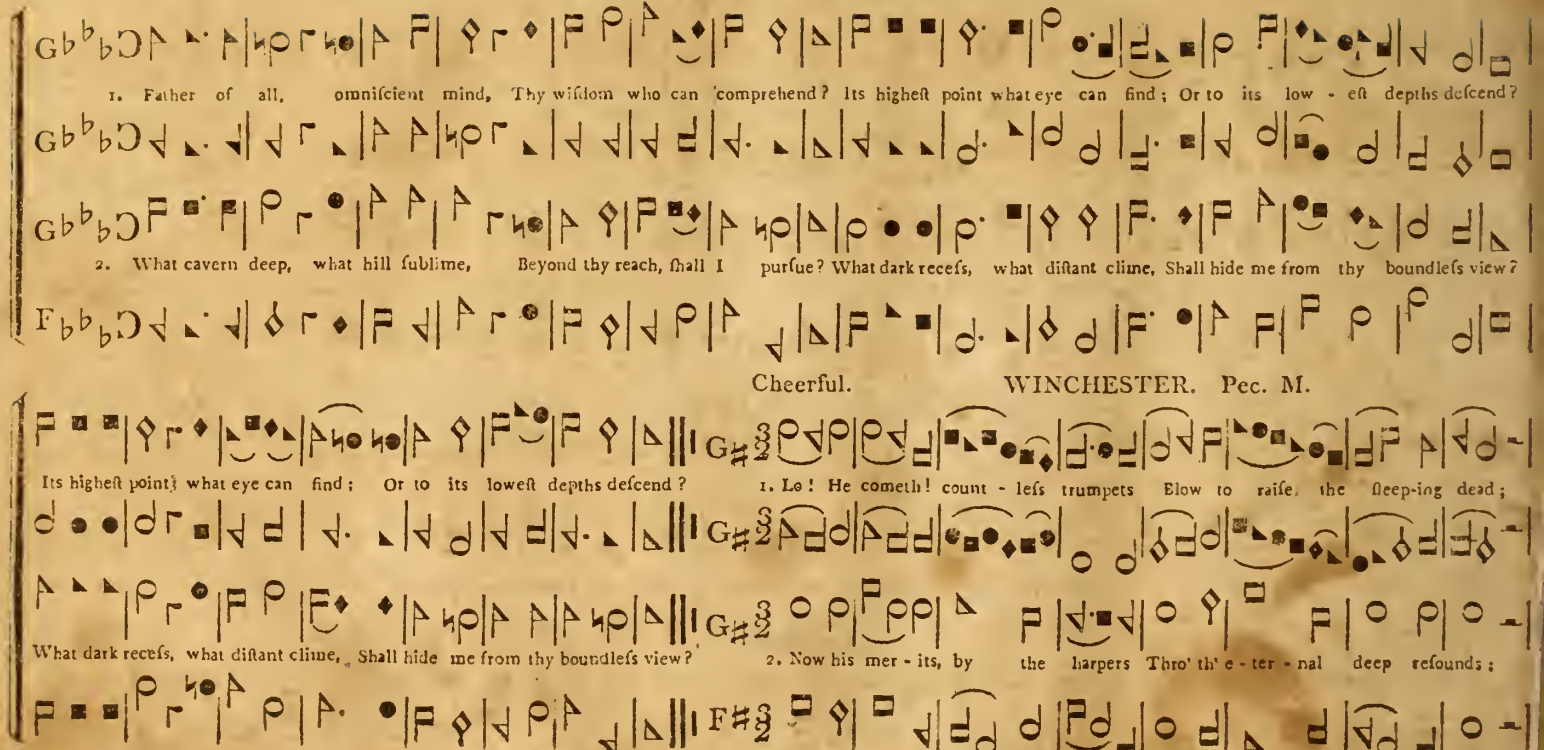


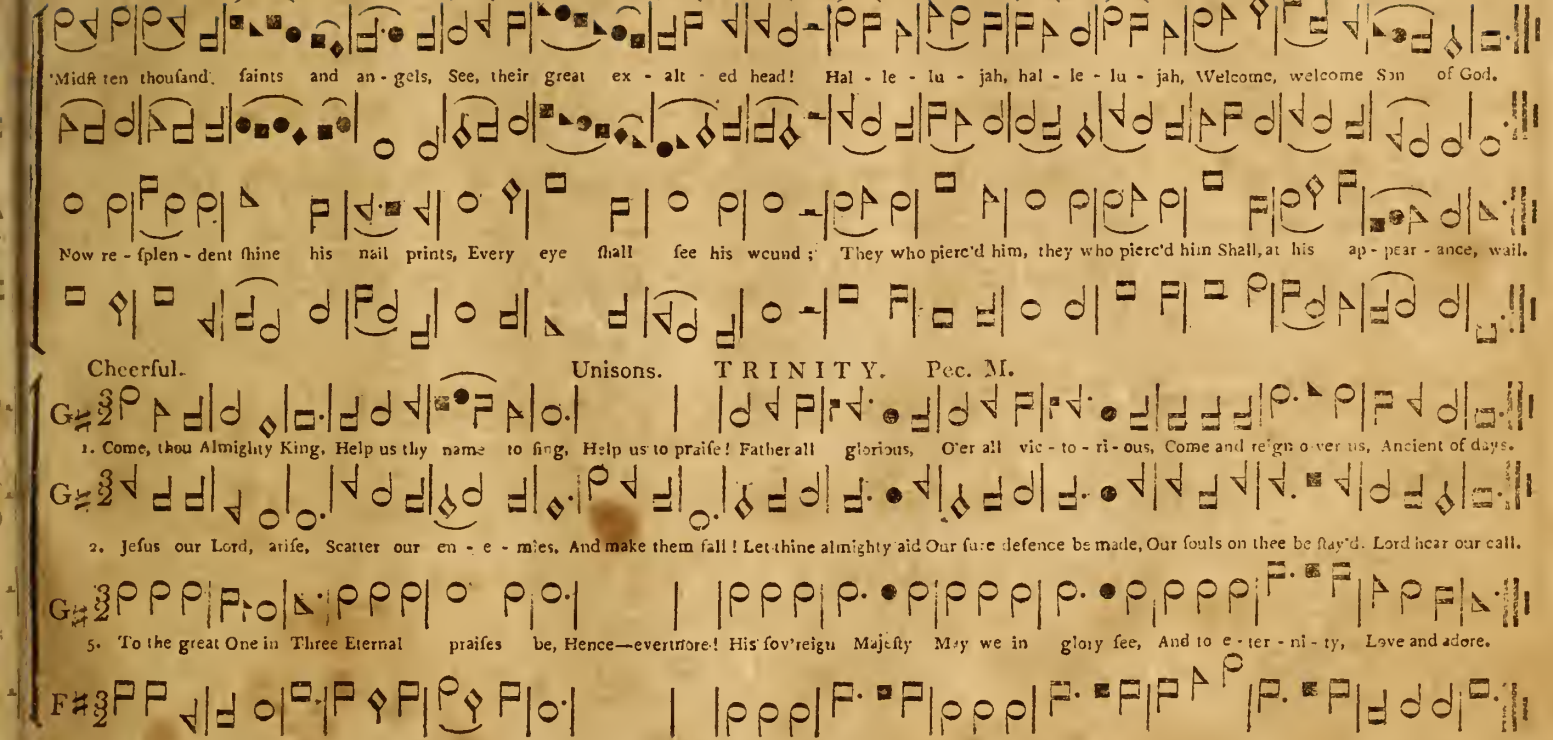
My Maker and my King! To thee my all I owe; Thy sov'reign bounty is the spring From which my blessings flow. Thou ever, ever

Soft. Loud.

good and kind A thousand, thousand reasons move; A thousand ob - li - gations bind, A thousand ob - li - gations bind, My heart to grateful love.


O God how free thy mer - cies flow, But thy re - luct - ant wrath how flow! High as the bright ex - pand - ed
skies, Thy vaſt unbound - ed mer - cies riſe. High as the bright ex - pand - ed skies, Thy vaſt un - bound - ed mercies riſe.


1. Father of all, omniſcient mind, Thy wiſdom who can comprehend? Its higheſt point what eye can find; Or to its low - eſt depths deſcend?
2. What cavern deep, what hill ſublime, Beyond thy reach, ſhall I purſue? What dark receſs, what diſtant clime, Shall hide me from thy boundleſs view?
Cheerful. WINCHESTER. Pec. M.
Its higheſt point, what eye can find; Or to its loweſt depths deſcend?
What dark receſs, what diſtant clime, Shall hide me from thy boundleſs view?
1. Lo! He cometh! count - leſs trumpets Blow to raiſe the ſleep-ing dead;
2. Now his mer - its, by the harpers Thro' th' e - ter - nal deep reſounds;


'Midſt ten thouſand ſaints and an - gels, See, their great ex - alt - ed head! Hal - le - lu - jah, hal - le - lu - jah, Welcome, welcome Son of God.
Now re - ſplen - dent ſhine his nail prints, Every eye ſhall ſee his wound; They who pierc'd him, they who pierc'd him Shall, at his ap - pear - ance, wail.
Cheerful. Unisons. TRINITY. Pec. M.
1. Come, thou Almighty King, Help us thy name to ſing, Help us to praiſe! Father all glorious, O'er all vic - to - ri - ous, Come and reign o - ver us, Ancient of days.
2. Jeſus our Lord, ariſe, Scatter our en - e - mies, And make them fall! Let thine almighty aid Our ſure defence be made, Our ſouls on thee be ſtay'd. Lord hear our call.
3. To the great One in Three Eternal praiſes be, Hence—evermore! His ſov'reign Majeſty May we in glory ſee, And to e - ter - ni - ty, Love and adore.

ASHLEY. C. M.

Soft. Loud.

To our Redeemer's glorious name, Awake the fa - cred ſong! O may his love, (im - mor - tal flame!) Tune every heart and tongue.

CHORUS.

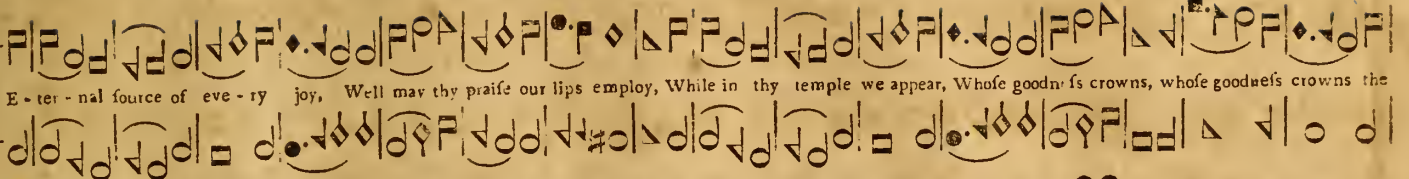
Soft. Loud.

Glory, honor, praiſe and power Be unto the Lamb for ever. Jeſus Chriſt is our Re - deem - er Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. Praiſe the Lord.

Halle - lujah, halle - lu - jah, hal-le - lu-jah, Praiſe the Lord.

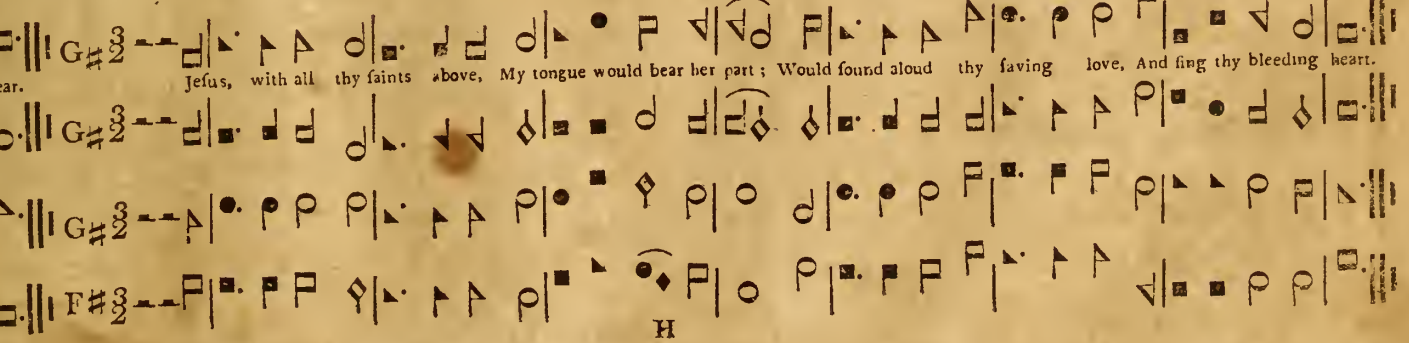
Cheerful.

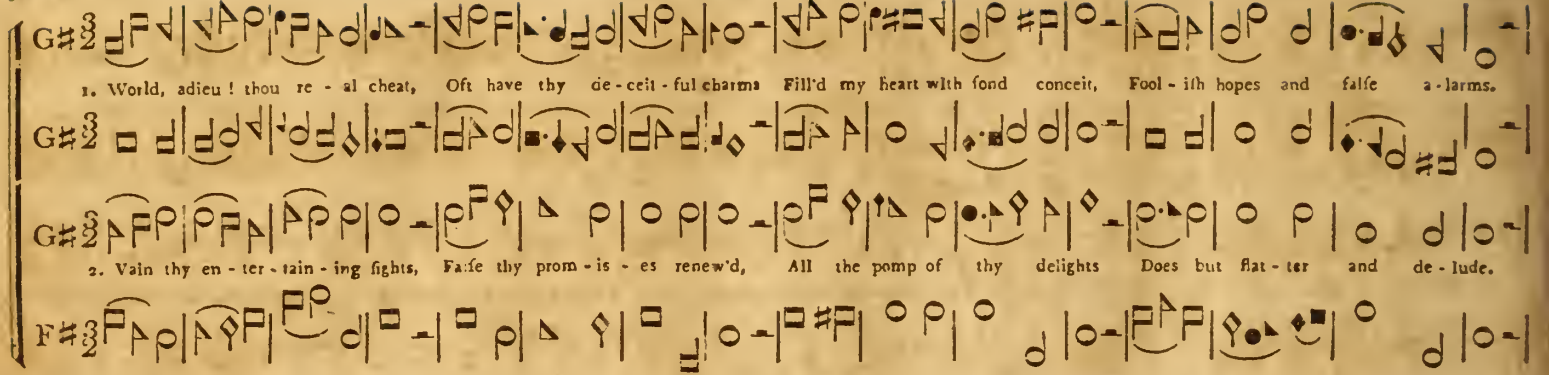
ISLINGTON. L. M.



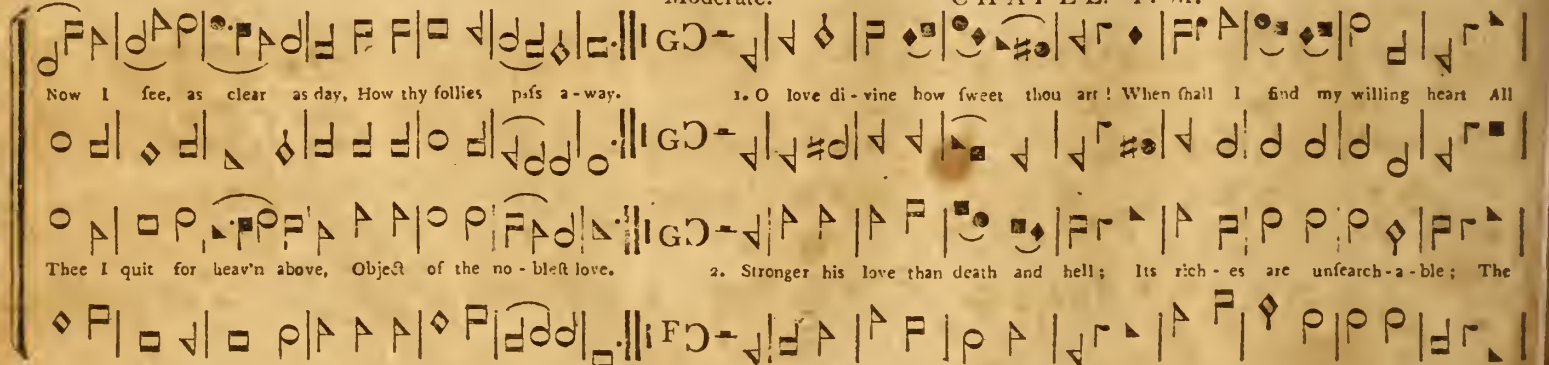
Moderate.

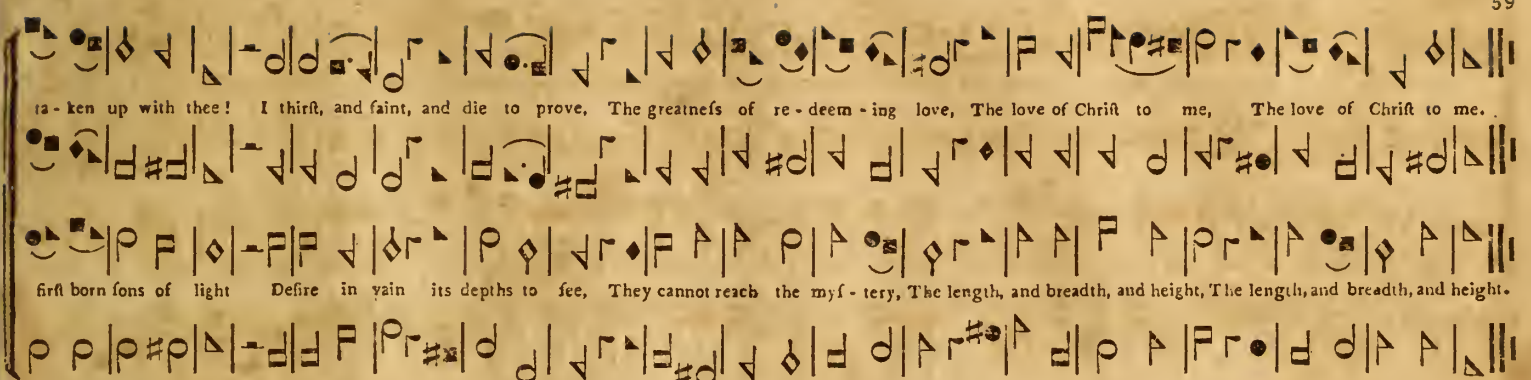
SICILY. C. M.





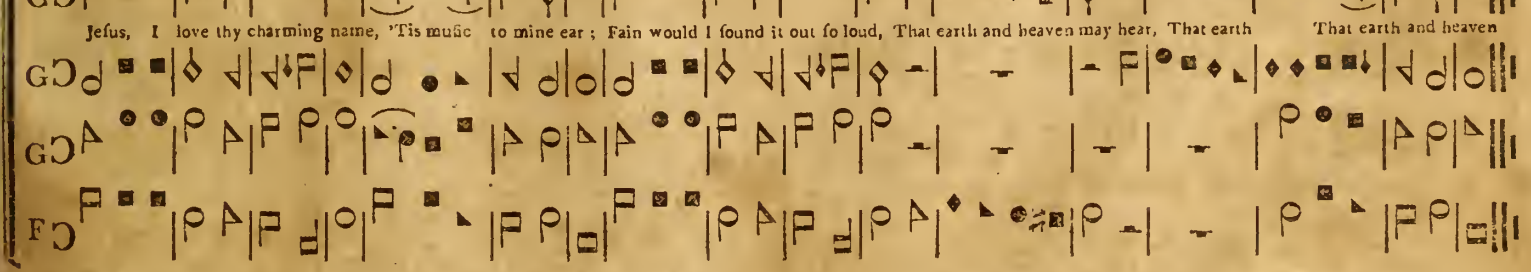
Moderate. CHAPEL. P. M.

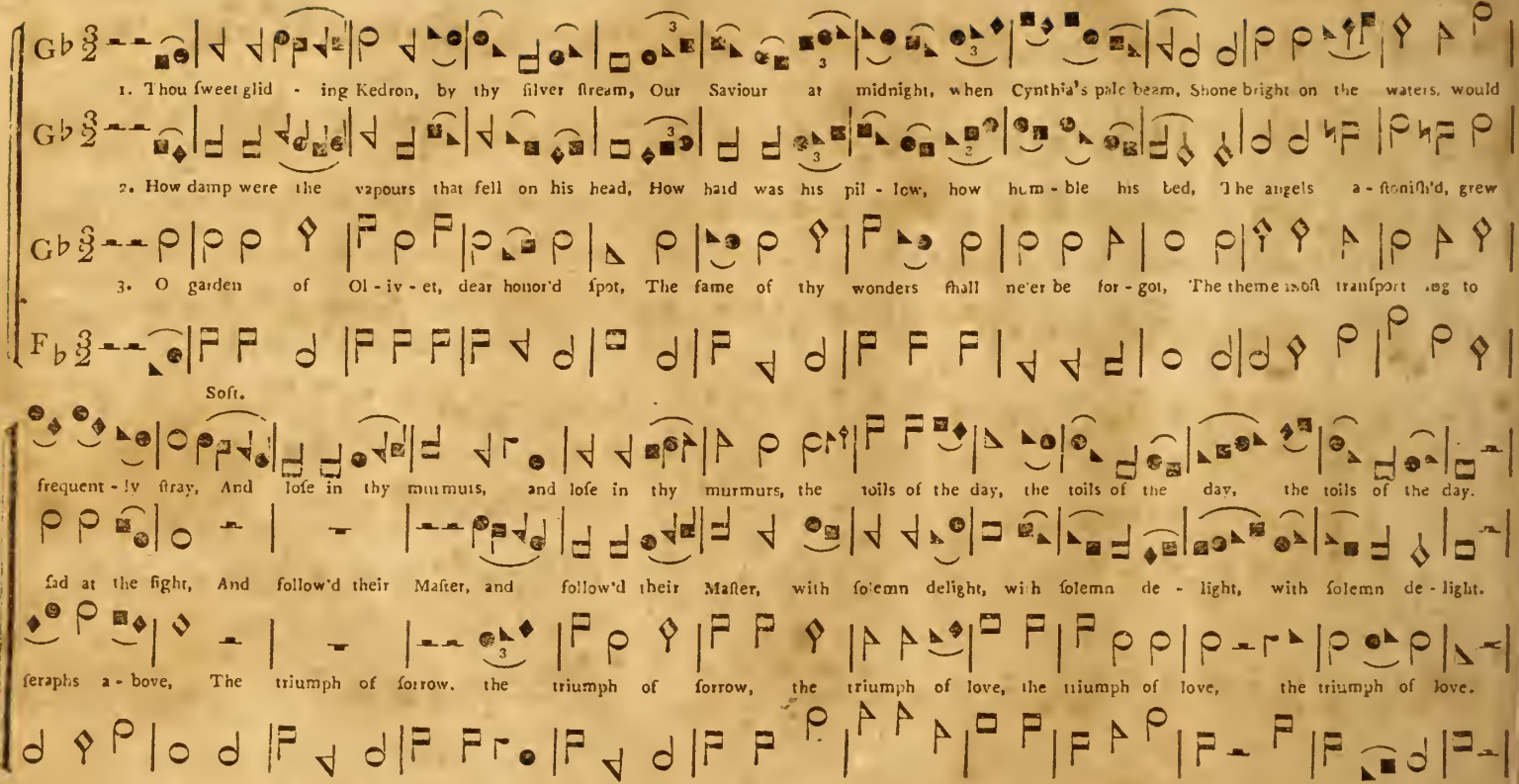


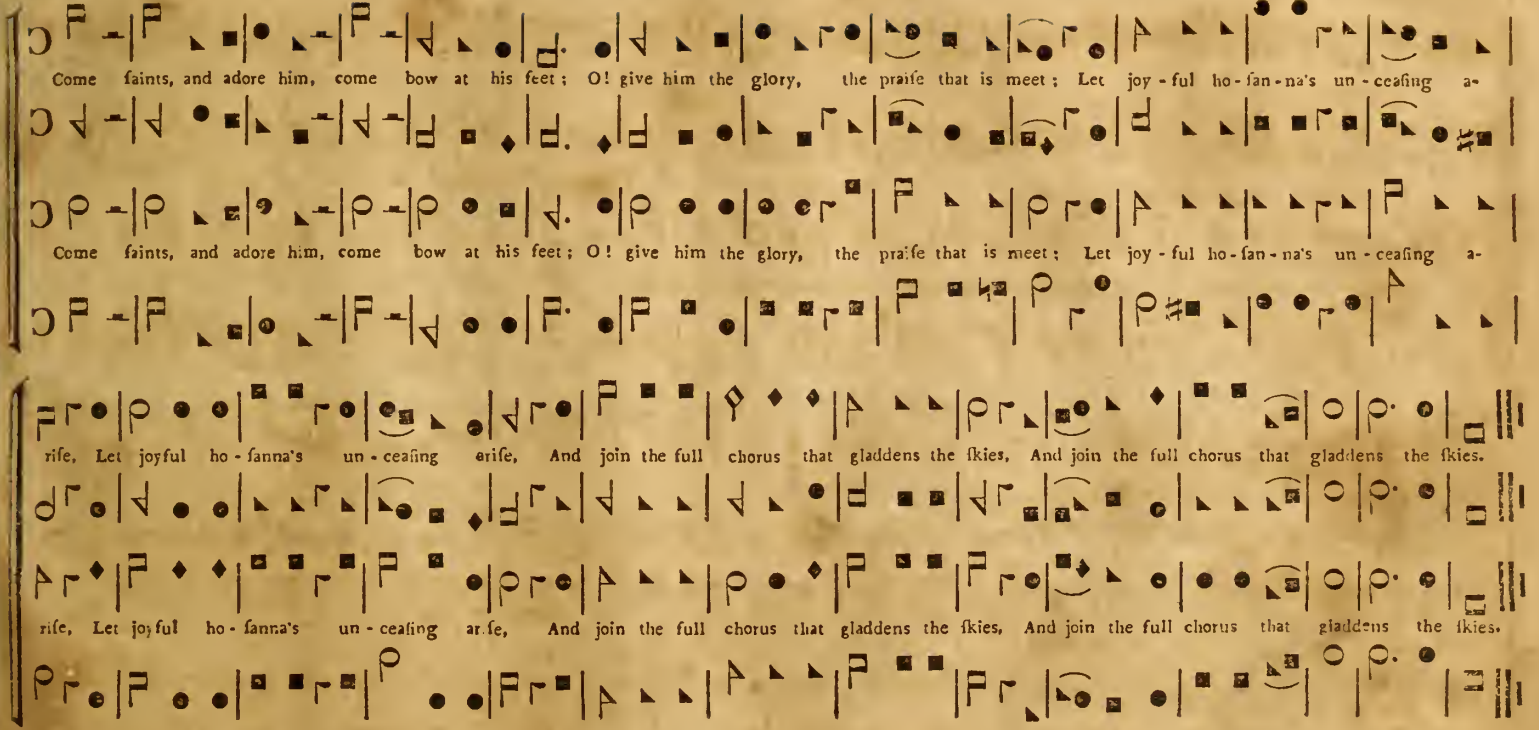


Moderate.

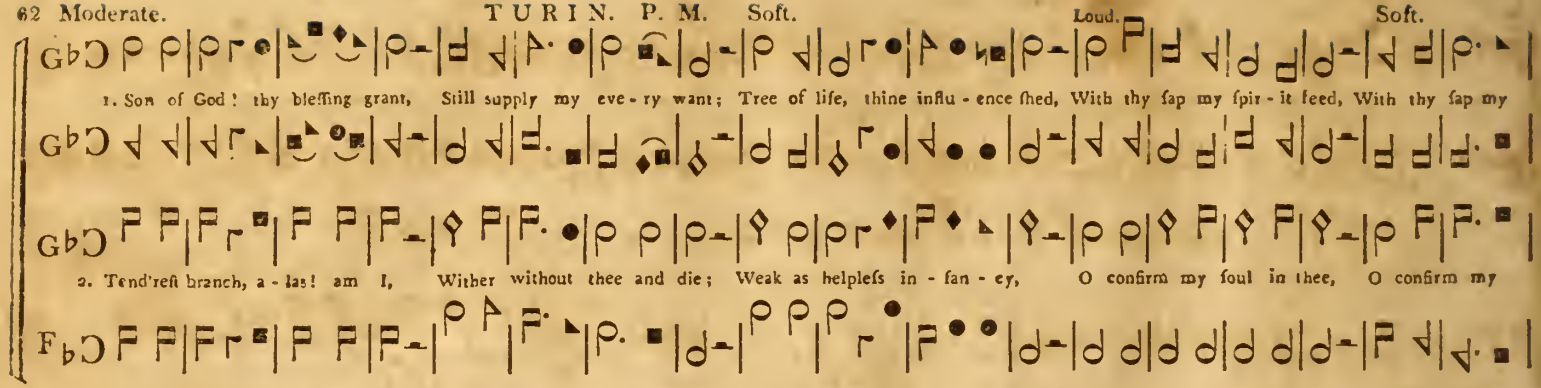
CAMBRIDGE. C. M.



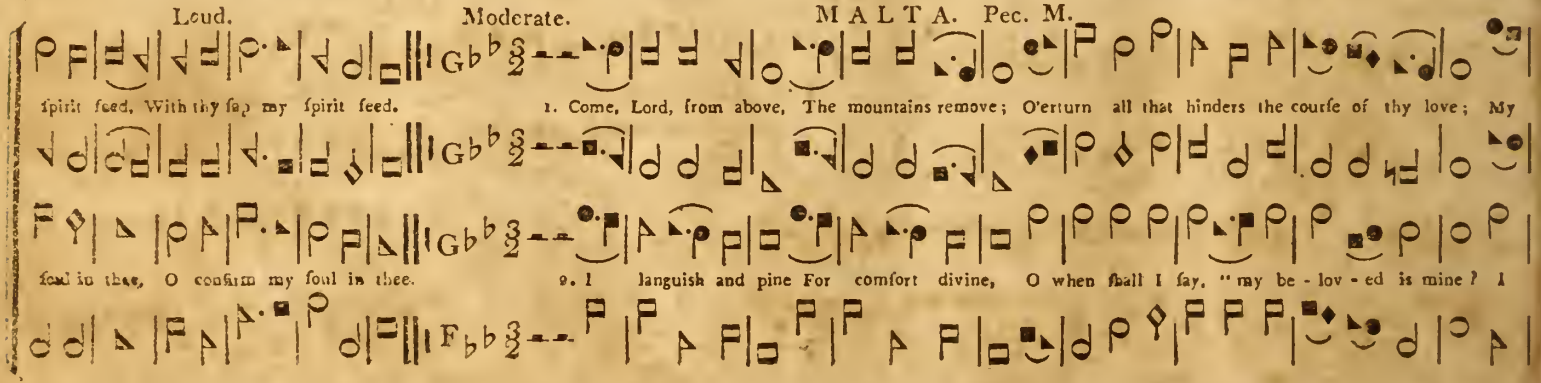

1. Thou ſweet glid - ing Kedron, by thy ſilver ſtream, Our Saviour at midnight, when Cynthia's pale beam, Shone bright on the waters, would
2. How damp were the vapours that fell on his head, How hard was his pil - low, how hum - ble his bed, The angels a - ſtoniſh'd, grew
3. O garden of Ol - iv - et, dear honor'd ſpot, The fame of thy wonders ſhall ne'er be for - got, The theme moſt tranſport ing to
Soft.
frequent - ly ſtray, And loſe in thy murmurs, and loſe in thy murmurs, the toils of the day, the toils of the day, the toils of the day.
ſad at the ſight, And follow'd their Maſter, and follow'd their Maſter, with ſolemn delight, with ſolemn de - light, with ſolemn de - light.
ſeraphs a - bove, The triumph of ſorrow, the triumph of ſorrow, the triumph of love, the triumph of love, the triumph of love.


Come saints, and adore him, come bow at his feet; O! give him the glory, the praiſe that is meet; Let joy-ful ho-ſan-na's un-ceaſing a-
Come saints, and adore him, come bow at his feet; O! give him the glory, the praiſe that is meet; Let joy-ful ho-ſan-na's un-ceaſing a-
riſe, Let joyful ho-ſanna's un-ceaſing ariſe, And join the full chorus that gladdens the ſkies, And join the full chorus that gladdens the ſkies.
riſe, Let joyful ho-ſanna's un-ceaſing ariſe, And join the full chorus that gladdens the ſkies, And join the full chorus that gladdens the ſkies.

Moderate. TURIN. P. M. Soft. Loud. Soft.



Loud. Moderate. MALTA. Pec. M.



Soft. Loud. Soft. Loud.

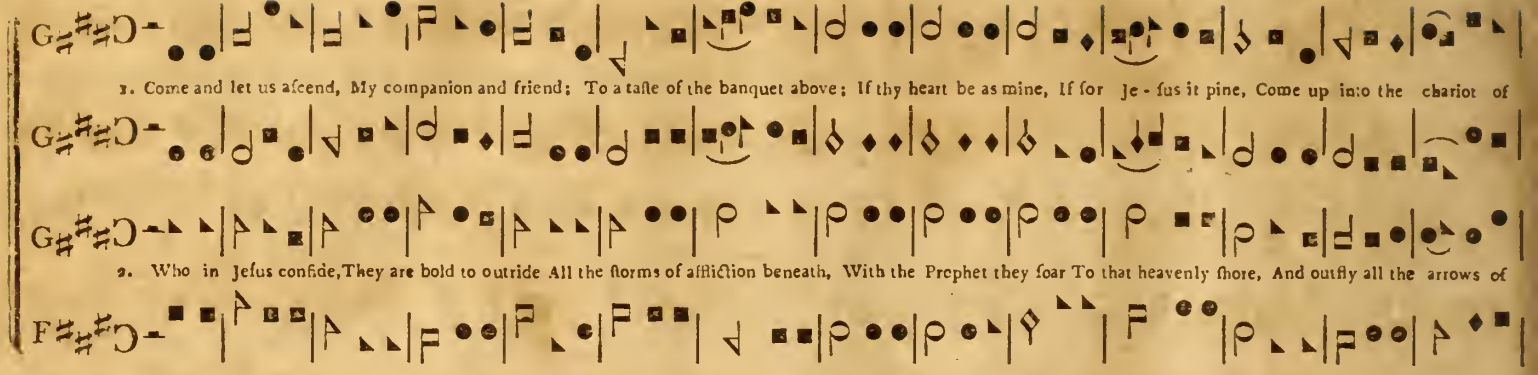
bosom in - spire, In - kin - dle the fire, And wrap, and wrap, and wrap my whole soul in the flames of de - sire, And wrap my whole soul in the flames of de - sire.

chuse the good part? My portion thou art? O love, O love, O love I have found thee, O God, in my heart? O love I have found thee, O God in my heart?"

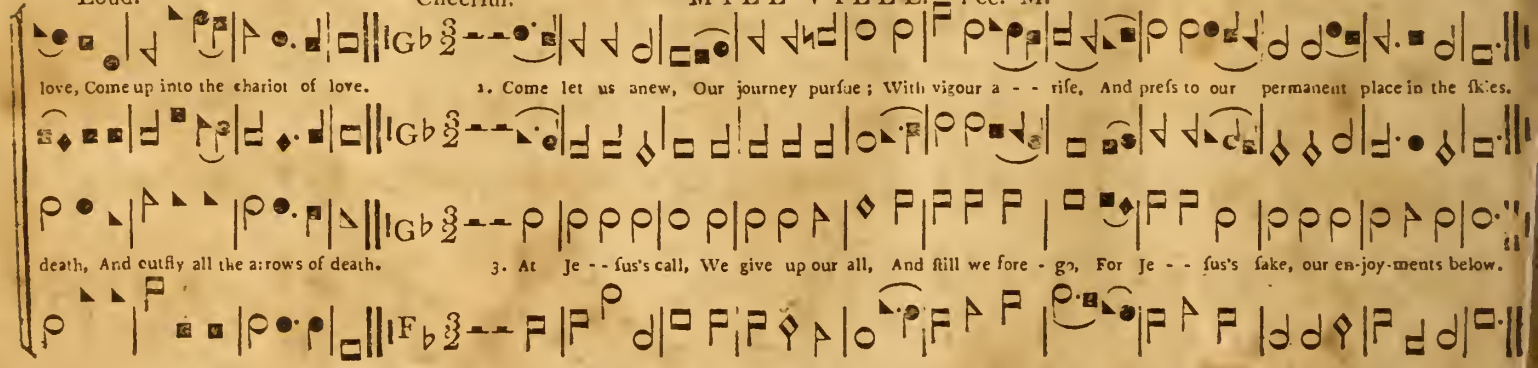
Moderate. Soft. BEREA. C. M. Loud.

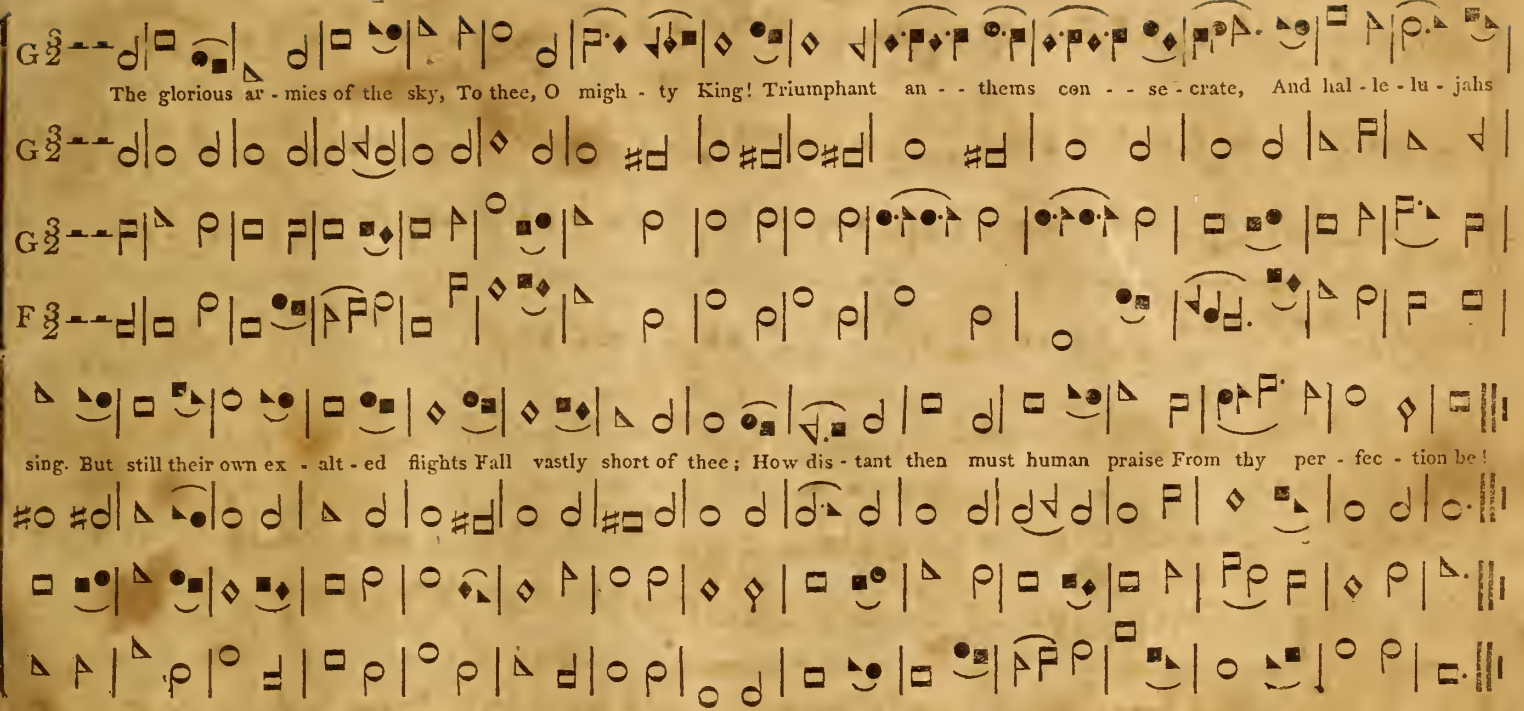
Grace! how melodious is the sound! What music to our ear! Spread the sweet accent far around, Spread the Spread the That earth and heaven may hear.

Moderate. GALILEE. Pec. M. Soft.

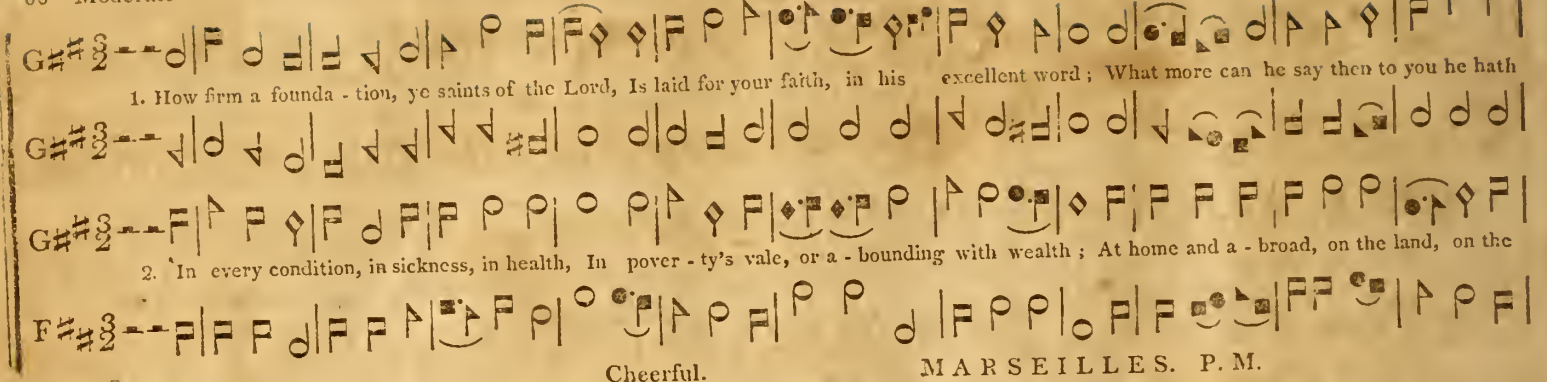


Loud. Cheerful. MILL VILLE. Pec. M.



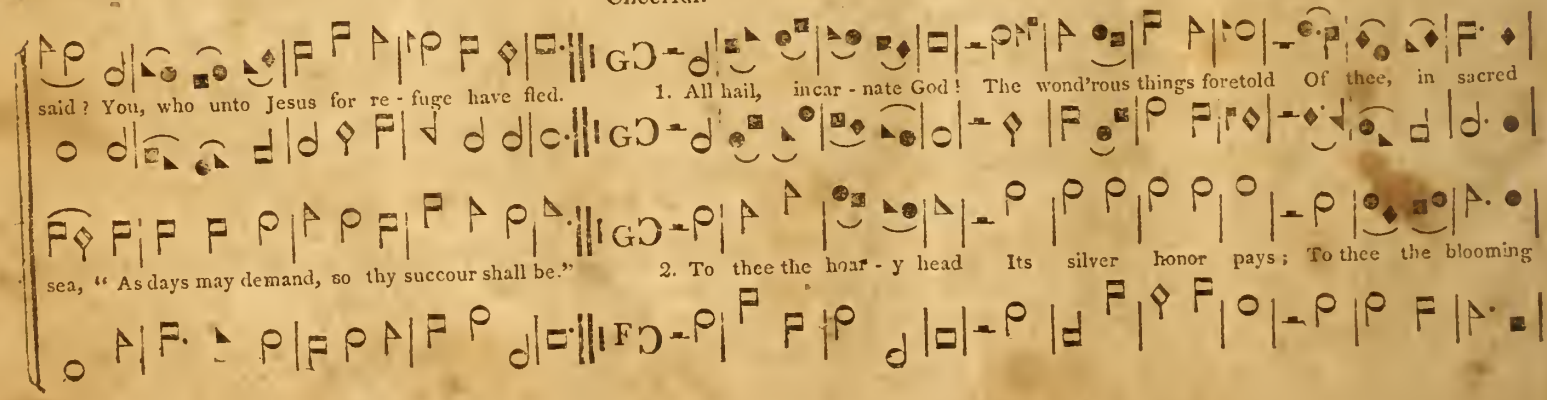

The glorious ar - mies of the sky, To thee, O migh - ty King! Triumphant an - - thems con - - se - crate, And hal - le - lu - jahs
sing. But still their own ex - alt - ed flights Fall vastly short of thee; How dis - tant then must human praise From thy per - fec - tion be!

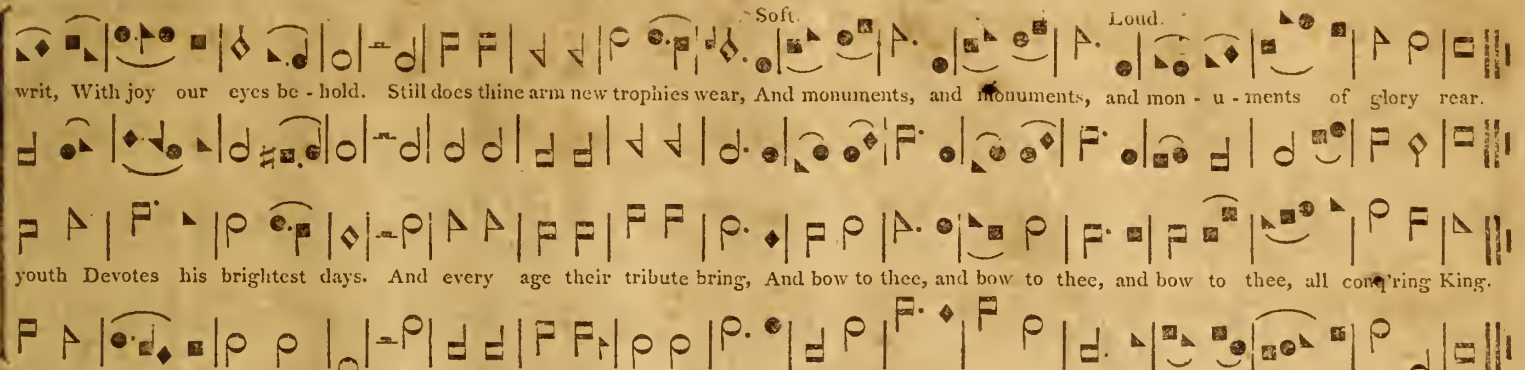
NORWICH. Pec. M.



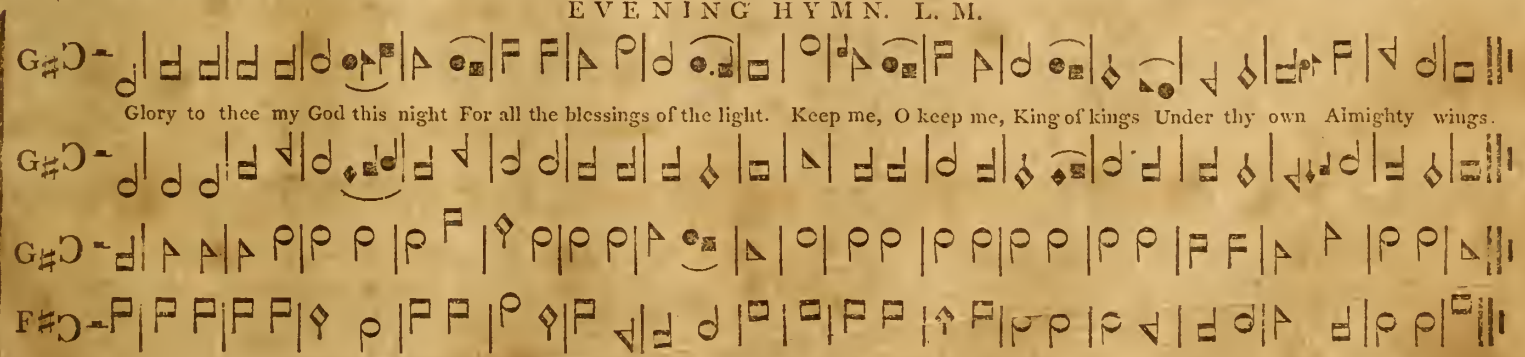
Cheerful.

MARSEILLES. P. M.

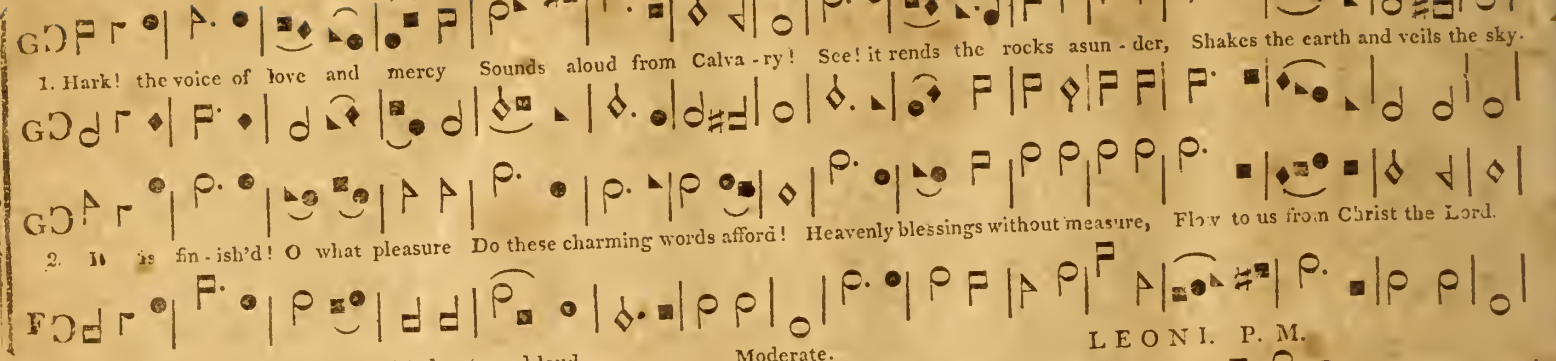




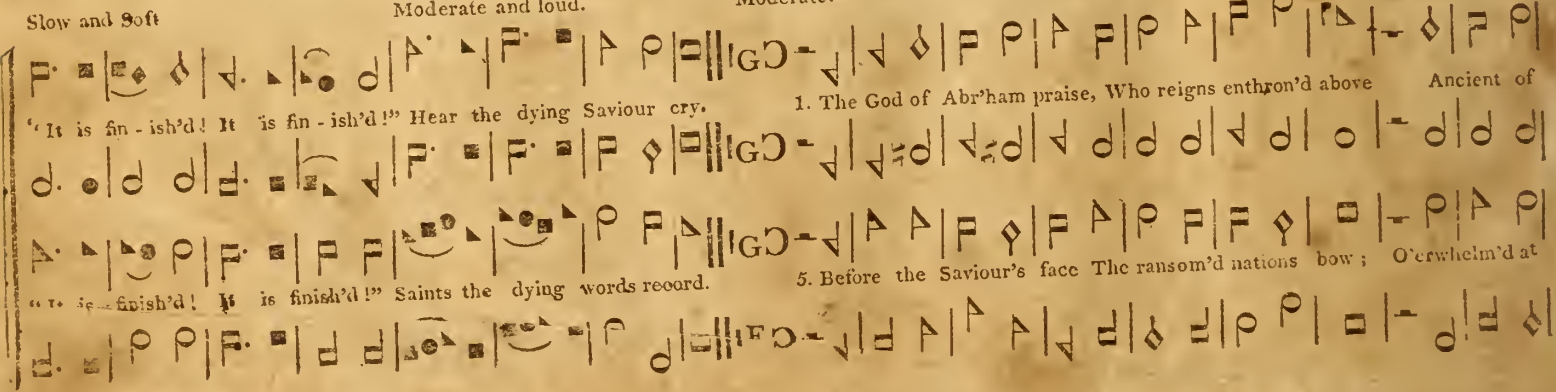
EVENING HYMN. L. M.

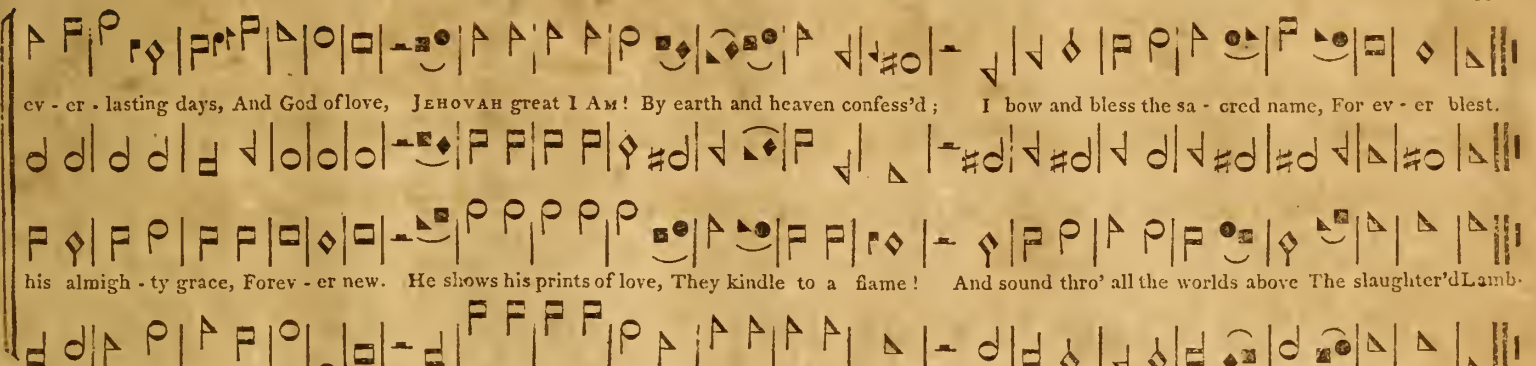


CALVARY. Pec. M.



LEONI. P. M.

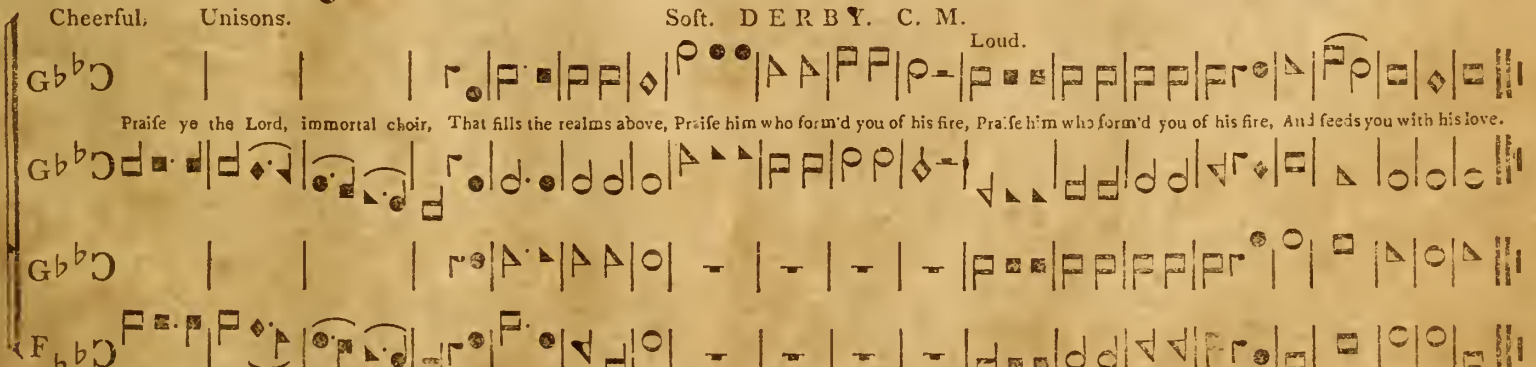


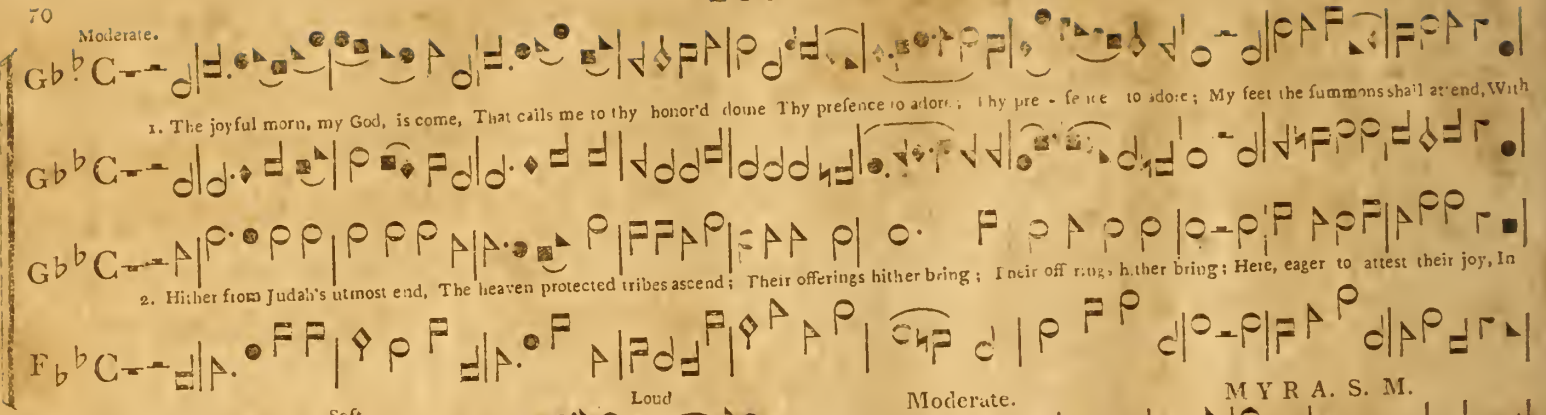


Cheerful. Unisons.

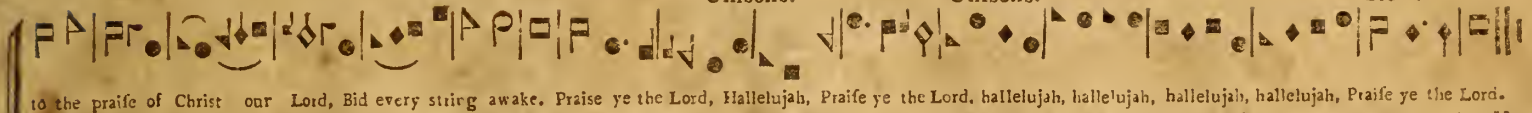
Soft. DERBY. C. M.

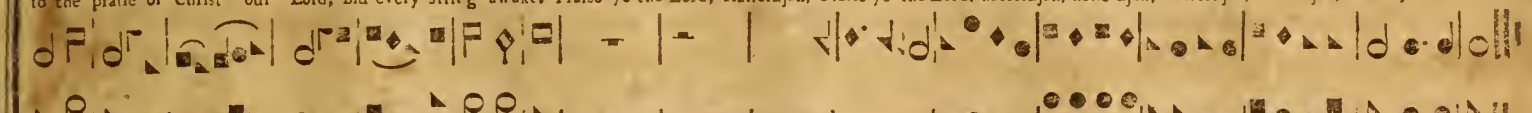
Loud.



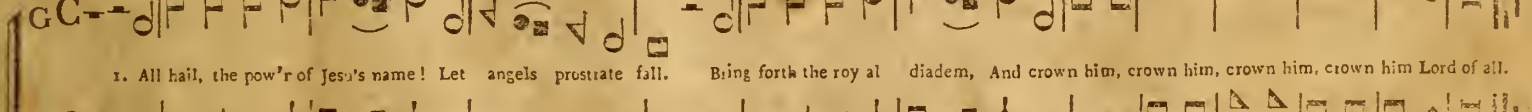

Moderate.
1. The joyful morn, my God, is come, That calls me to thy honor'd dome Thy presence to adore; Thy pre - sence to adore; My feet the summons shall attend, With
2. Hither from Judah's utmost end, The heaven protected tribes ascend; Their offerings hither bring; Their off rings hither bring; Here, eager to attest their joy, In
Soft.
willing steps thy courts ascend, And tread the hallow'd floor,
Loud
And tread the hallow'd floor.
Moderate.
MYRA. S. M.
1. Your harps, ye trembling saints, Down from the willows take; Loud
hymns of praise their tongues employ, All hail th' immortal King, All hail th' immortal King.
2. Tho' in a foreign land, we are not far from home; And

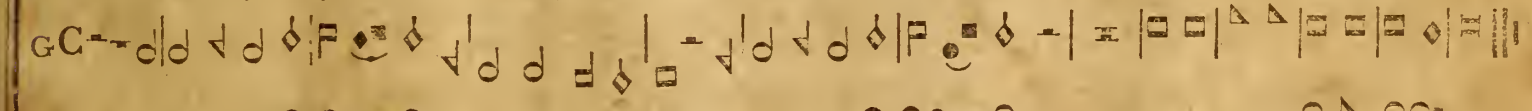
Unisons. Unisons. Slow.

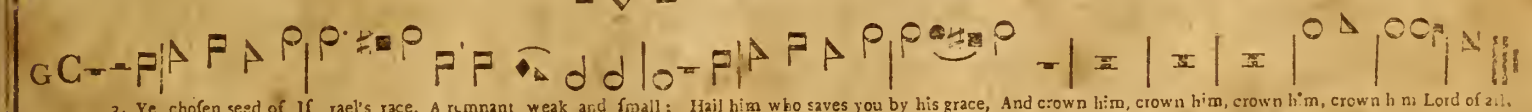




Moderate. EPHESUS. C. M. Soft. Loud.



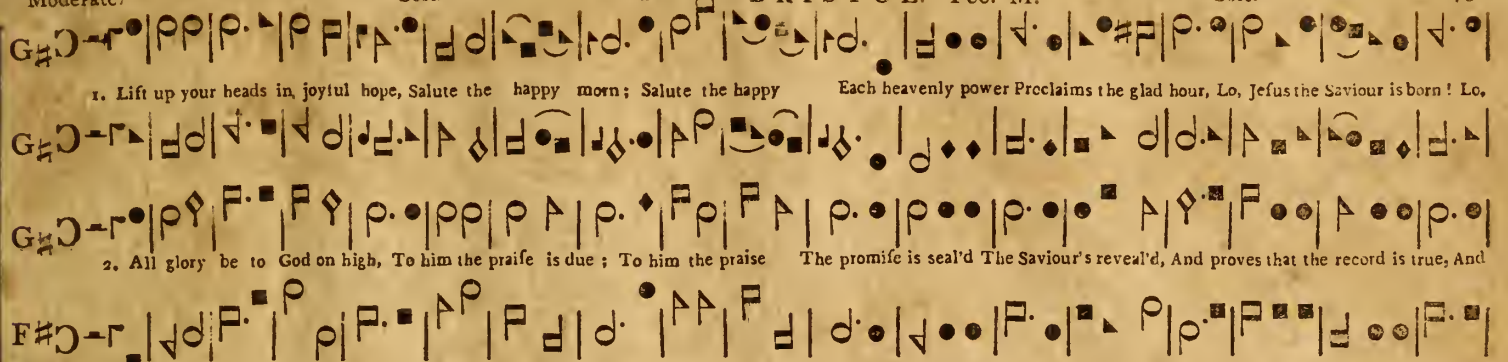




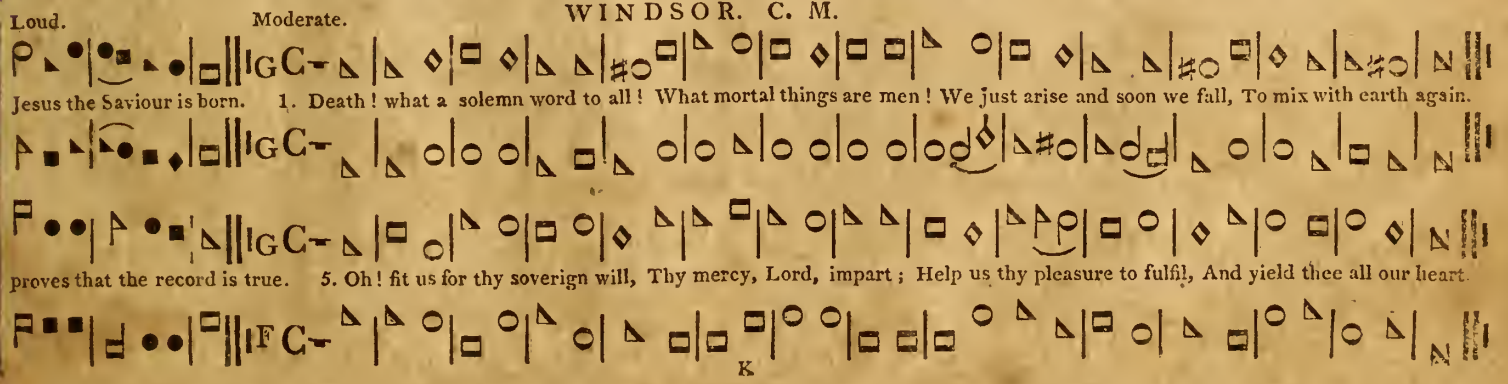
Blow ye the trumpet blow; The gladly solemn sound Let all the nations know, Let all the nations know To earth's remotest bound.

Loud. Soft. Loud.

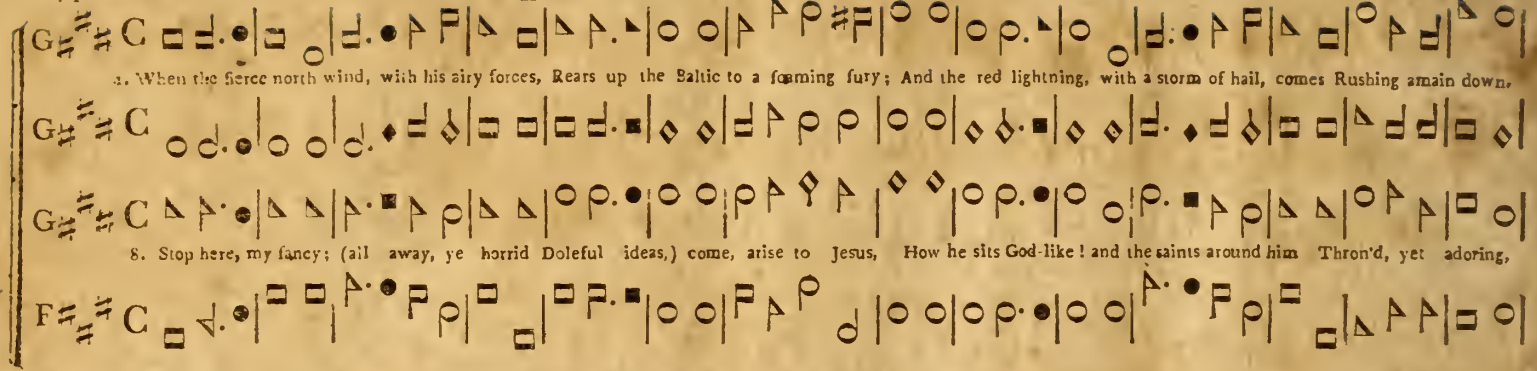
to earth's remotest bound. The year of Jubilee is come; Return ye ransom'd sinners home, The year of Jubilee is come; Return ye ransom'd sinners home.


1. Lift up your heads in joyful hope, Salute the happy morn; Salute the happy Each heavenly power Proclaims the glad hour, Lo, Jesus the Saviour is born! Lo,
2. All glory be to God on high, To him the praise is due; To him the praise The promise is seal'd The Saviour's reveal'd, And proves that the record is true, And

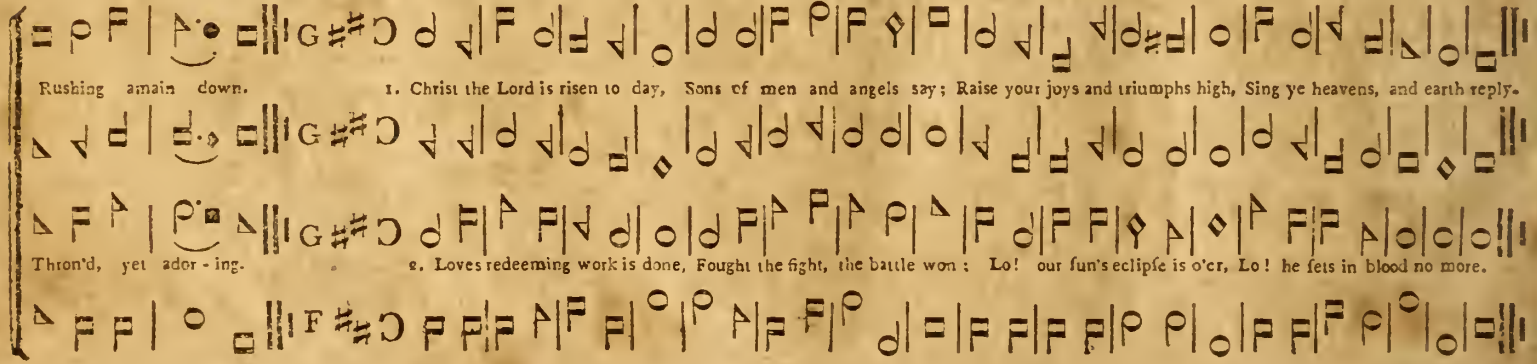
WINDSOR. C. M.

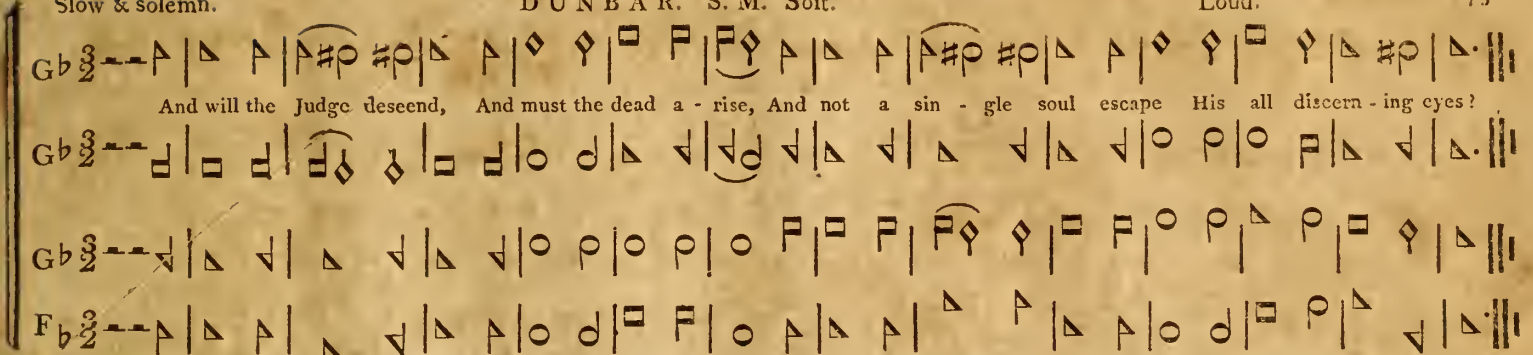

Loud. Moderate.
Jesus the Saviour is born. 1. Death! what a solemn word to all! What mortal things are men! We just arise and soon we fall, To mix with earth again.
proves that the record is true. 5. Oh! fit us for thy soverign will, Thy mercy, Lord, impart; Help us thy pleasure to fulfil, And yield thee all our heart.

Moderate. TEMPEST. Pec. M.

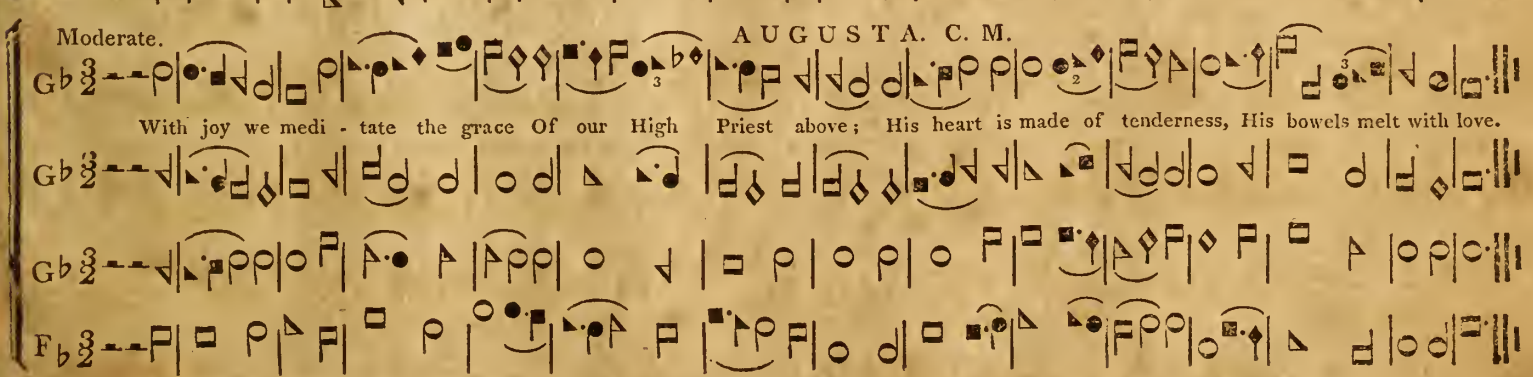


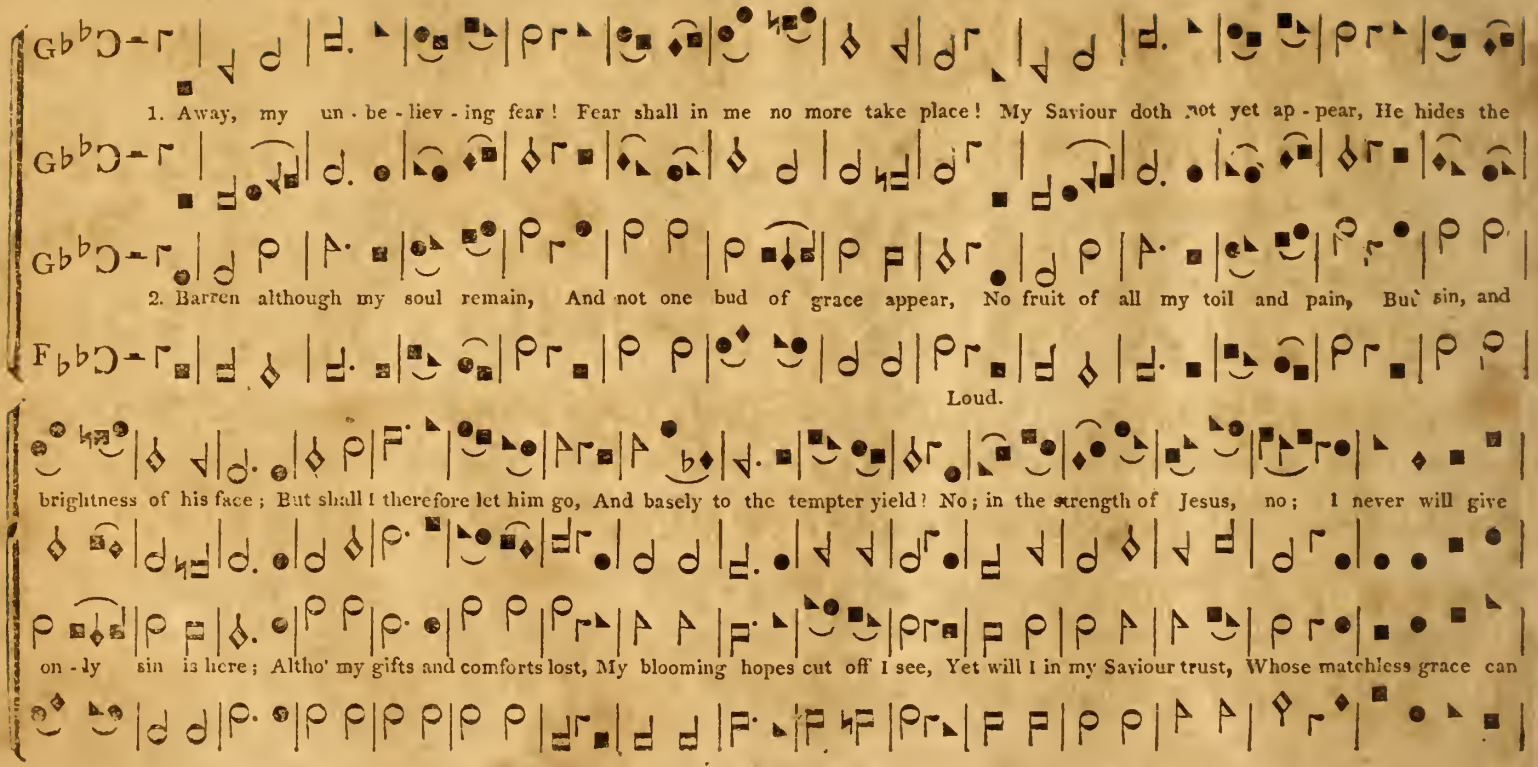
Loud. Moderate. LANCASTER. 7s

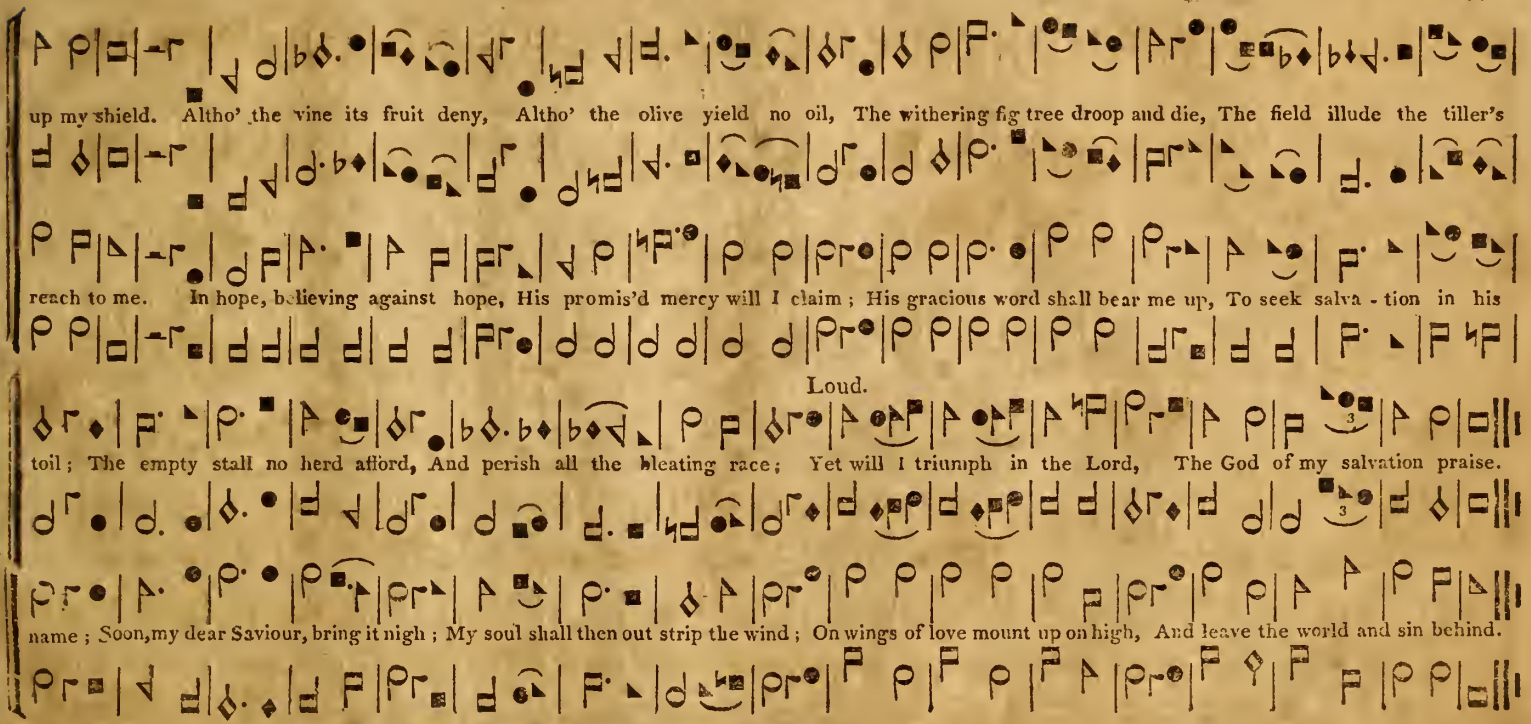




Moderate. AUGUSTA. C. M.




1. Away, my un - be - liev - ing fear! Fear shall in me no more take place! My Saviour doth not yet ap - pear, He hides the
2. Barren although my soul remain, And not one bud of grace appear, No fruit of all my toil and pain, But sin, and
Loud.
brightness of his face; But shall I therefore let him go, And basely to the tempter yield? No; in the strength of Jesus, no; I never will give
on - ly sin is here; Altho' my gifts and comforts lost, My blooming hopes cut off I see, Yet will I in my Saviour trust, Whose matchless grace can

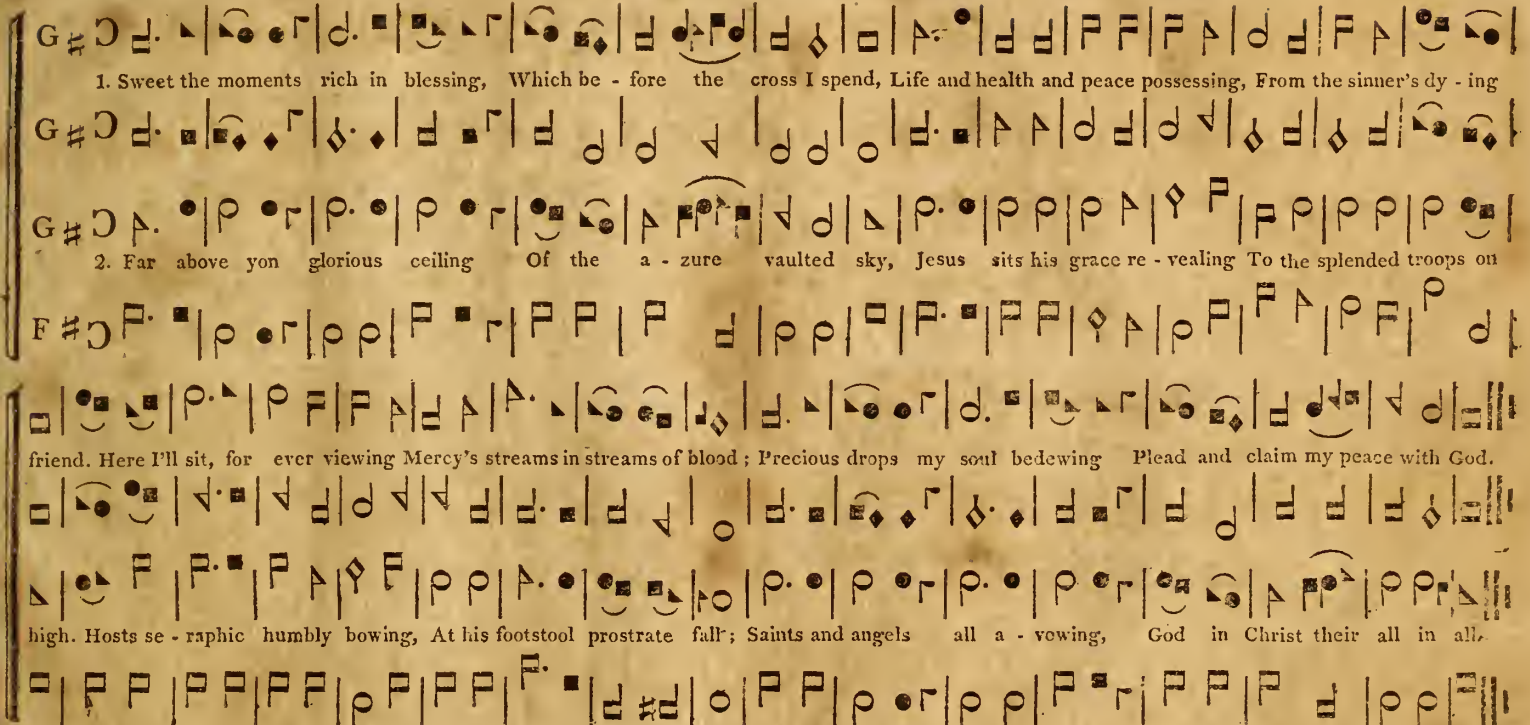

up my shield. Altho' the vine its fruit deny, Altho' the olive yield no oil, The withering fig tree droop and die, The field illude the tiller's
reach to me. In hope, believing against hope, His promis'd mercy will I claim; His gracious word shall bear me up, To seek salva - tion in his
Loud.
toil; The empty stall no herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise.
name; Soon, my dear Saviour, bring it nigh; My soul shall then out strip the wind; On wings of love mount up on high, And leave the world and sin behind.

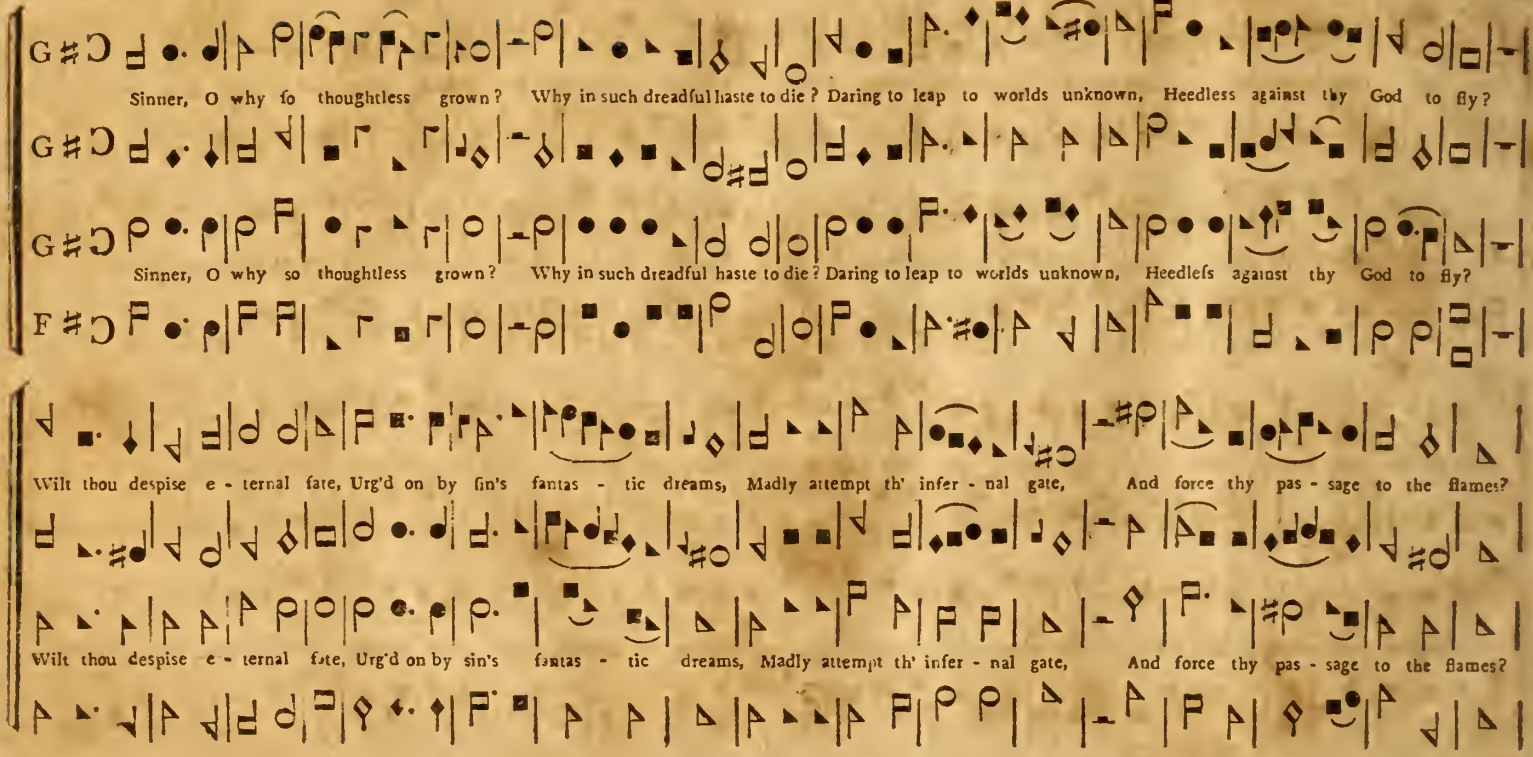
HAVERHILL. L. M.

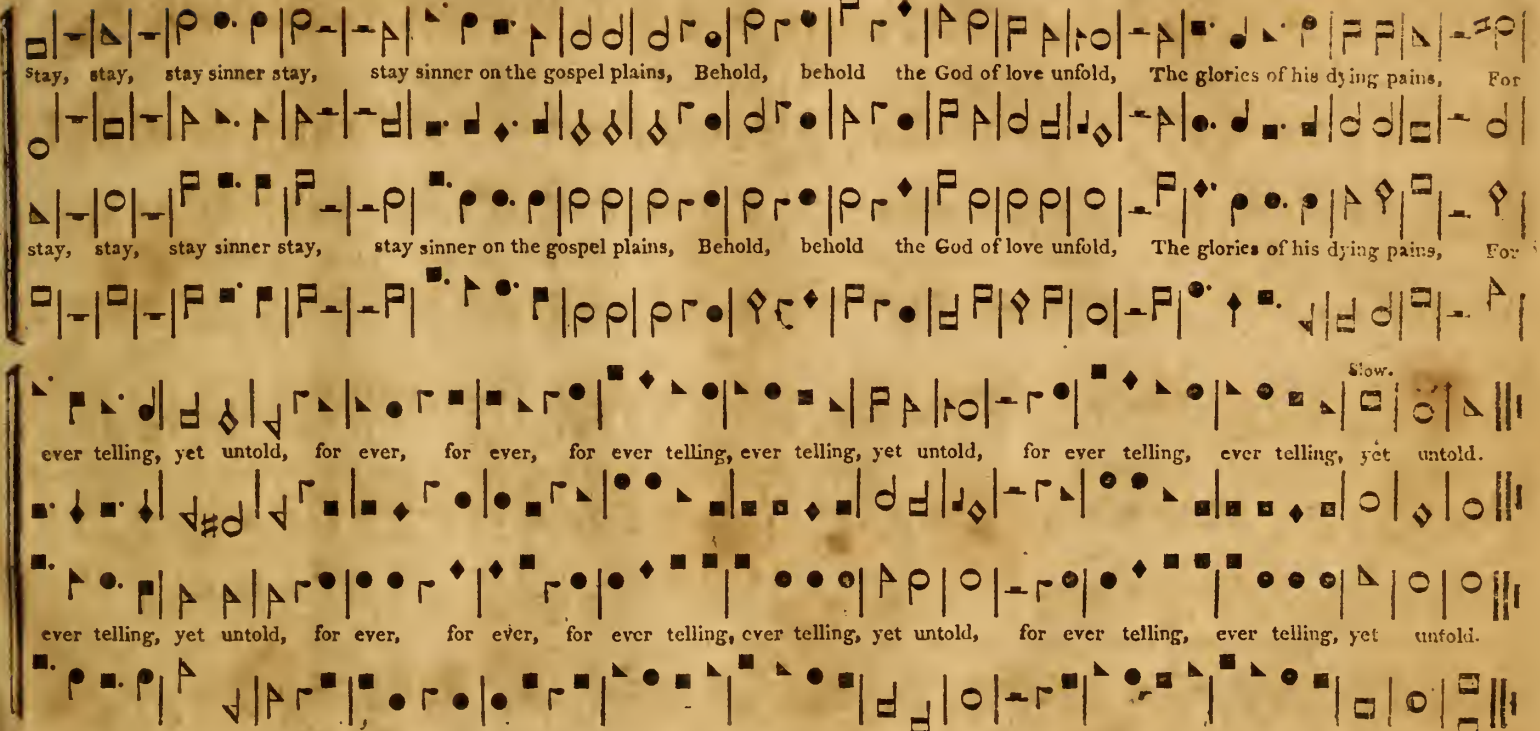
I waited patient for the Lord; Who did his gracious ear afford; He bow'd to hear my humble cry; His goodness brought salvation

Unisons. Unisons.

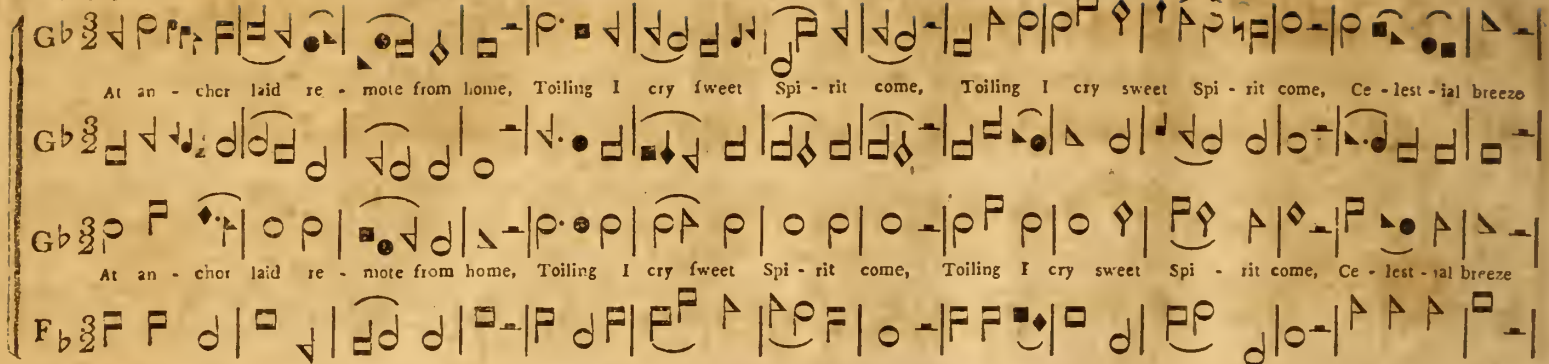
nigh, He rais'd me from a horrid pit, And from my bonds released my feet; Firm on a rock he made me stand, To praise the wonders of his hand.


1. Sweet the moments rich in blessing, Which be - fore the cross I spend, Life and health and peace possessing, From the sinner's dy - ing
2. Far above yon glorious ceiling Of the a - zure vaulted sky, Jesus sits his grace re - vealing To the splended troops on
friend. Here I'll sit, for ever viewing Mercy's streams in streams of blood; Precious drops my soul bedewing Plead and claim my peace with God.
high. Hosts se - raphic humbly bowing, At his footstool prostrate fall; Saints and angels all a - vowing, God in Christ their all in all.

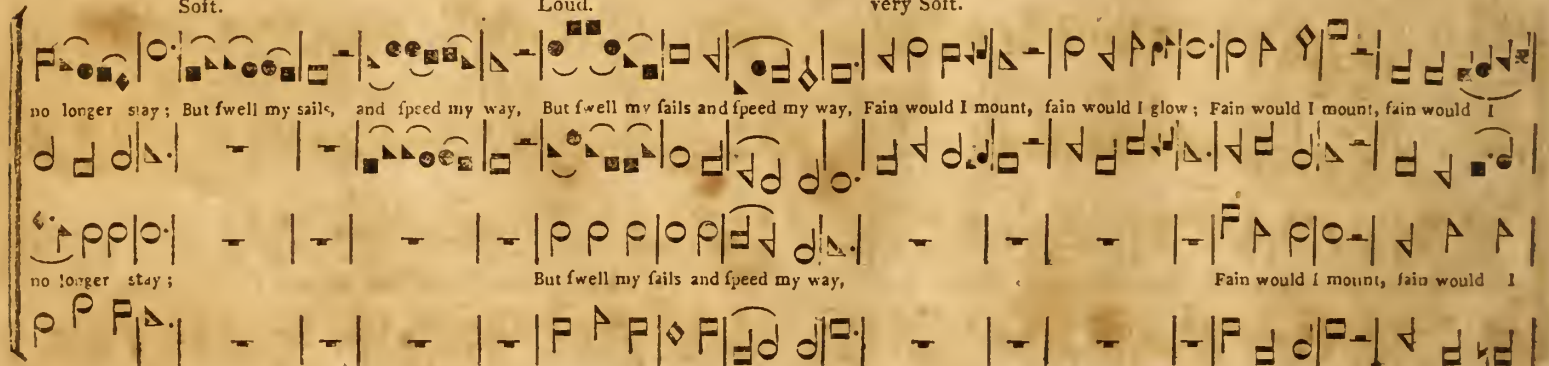

Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds unknown, Heedless against thy God to fly?
Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds unknown, Heedless against thy God to fly?
Wilt thou despise e - ternal fate, Urg'd on by sin's fantas - tic dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames?
Wilt thou despise e - ternal fate, Urg'd on by sin's fantas - tic dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames?

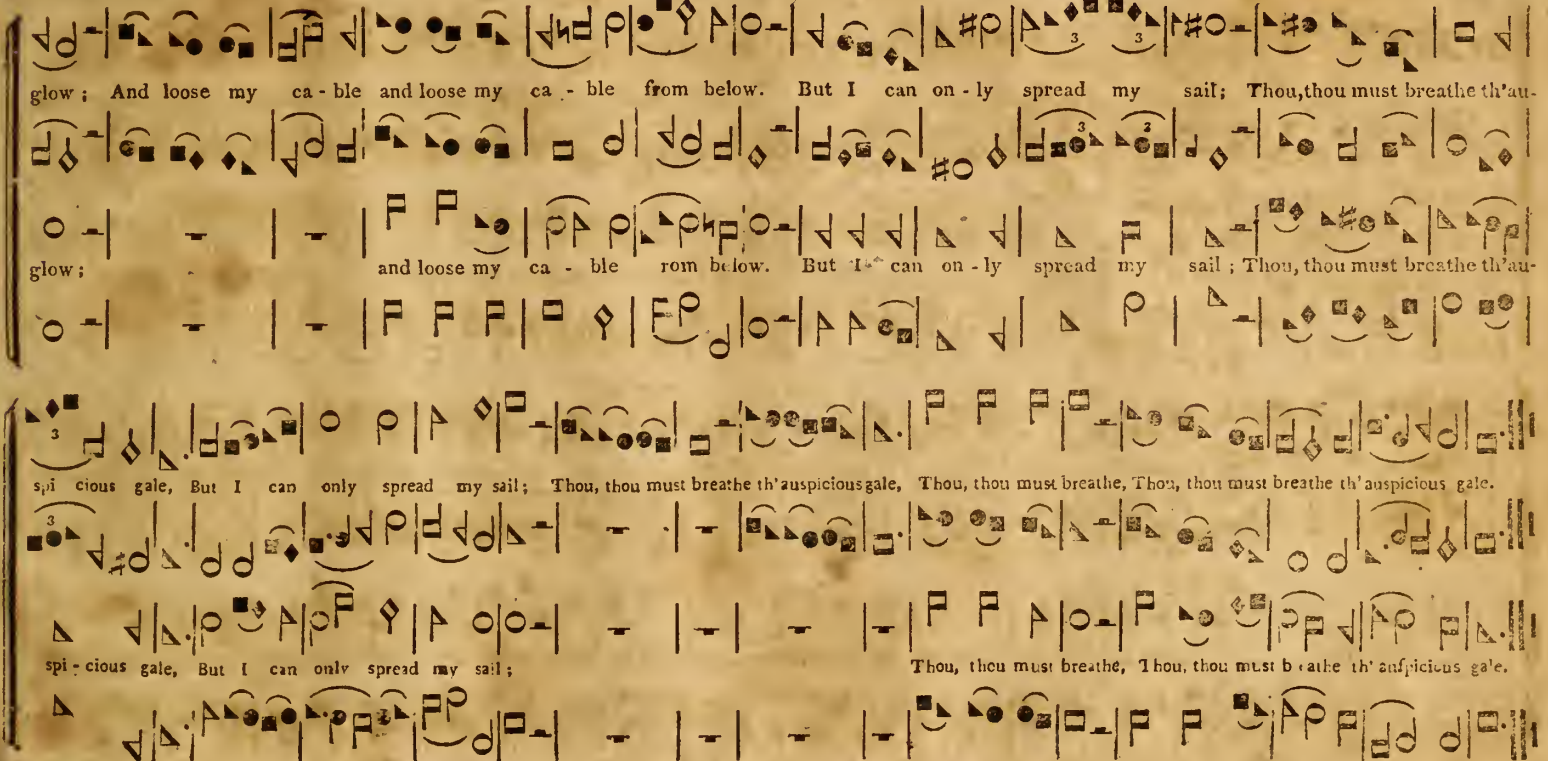

Stay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For
stay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For
Slow.
ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet untold.
ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet unfold.

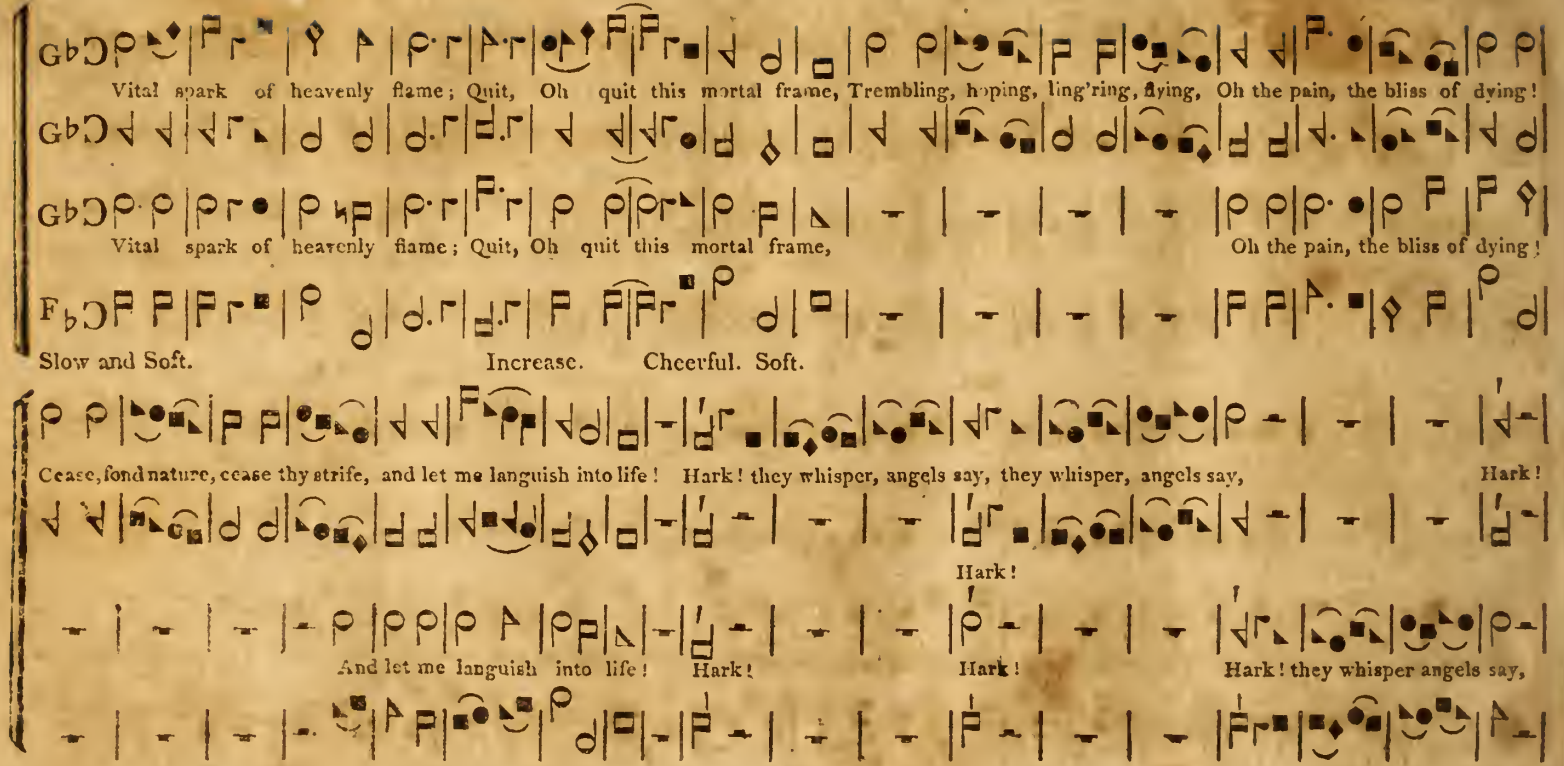
Moderate. Soft. AVON. Loud.

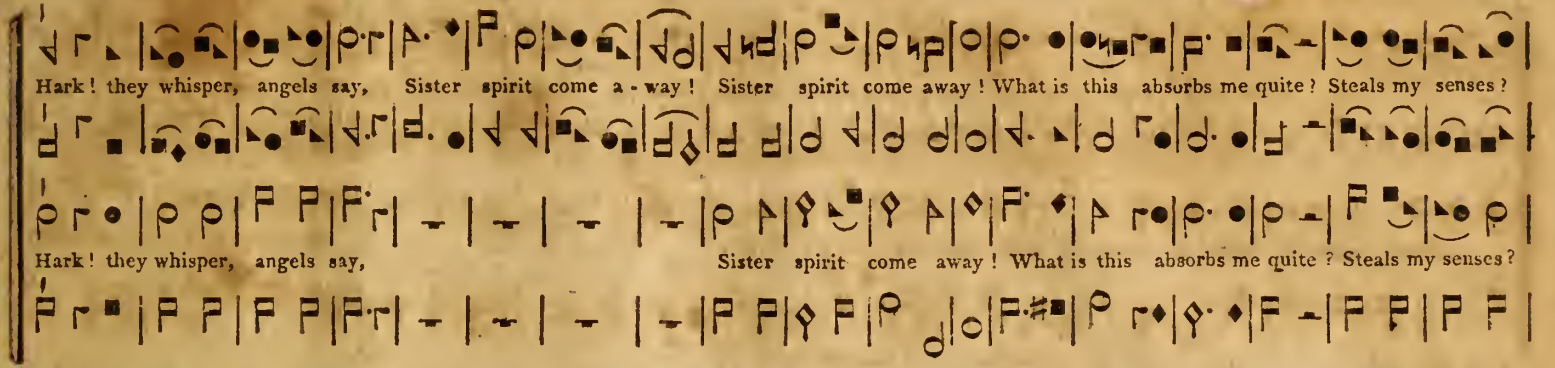


Soft. Loud. very Soft.

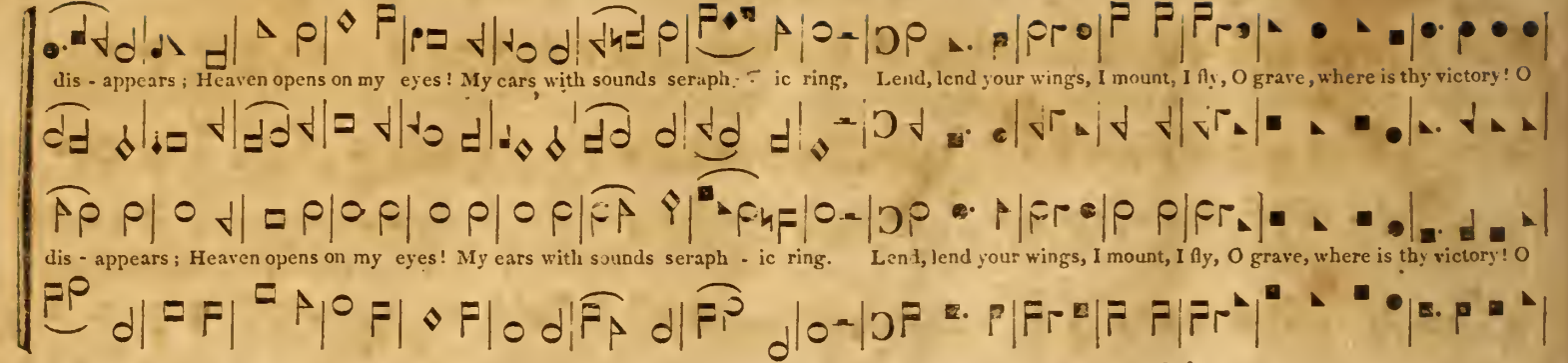


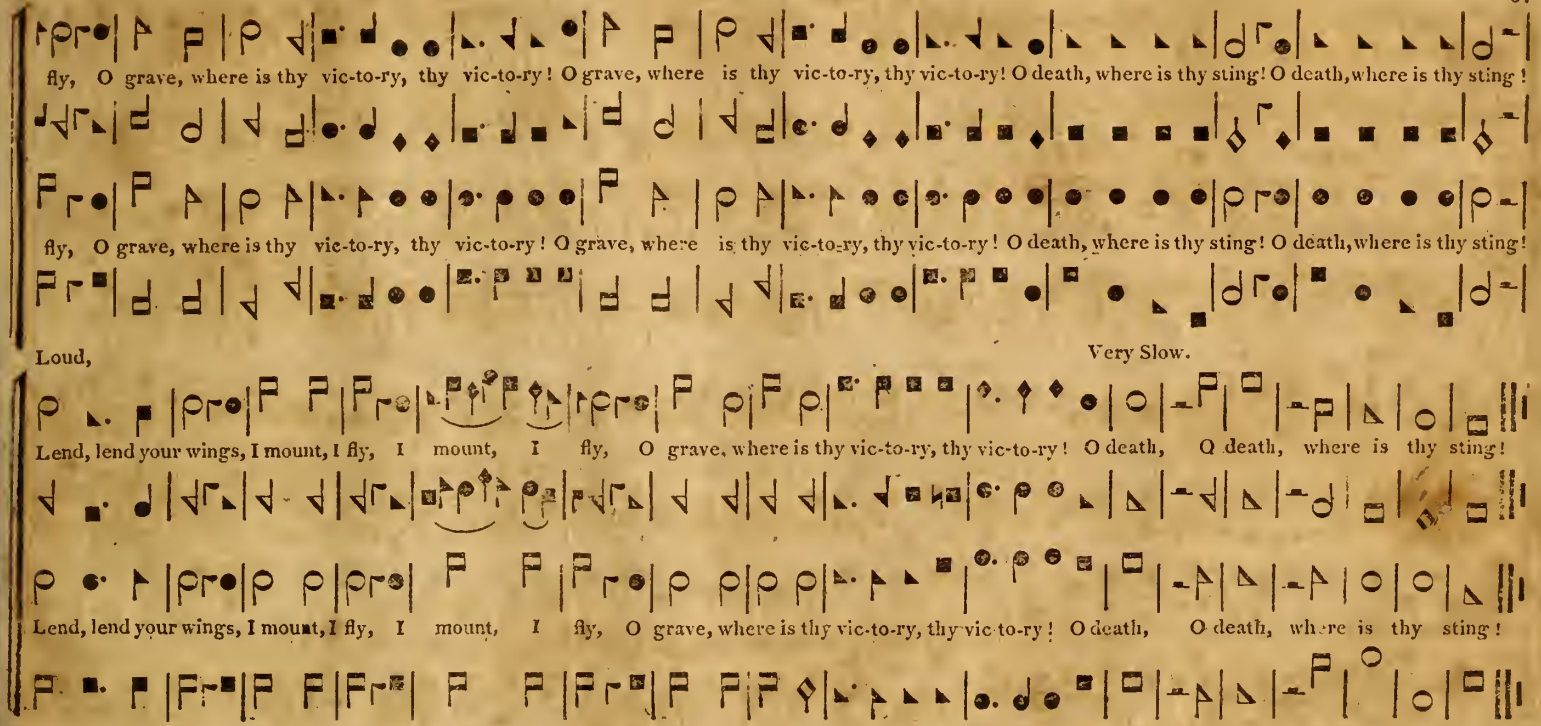

glow; And loose my ca - ble and loose my ca - ble from below. But I can on - ly spread my sail; Thou, thou must breathe th'au-
glow; and loose my ca - ble rom below. But I can on - ly spread my sail; Thou, thou must breathe th'au-
spi cious gale, But I can only spread my sail; Thou, thou must breathe th'auspicious gale, Thou, thou must breathe, Thou, thou must breathe th'auspicious gale.
spi - cious gale, But I can only spread my sail; Thou, thou must breathe, Thou, thou must b eathe th' auspicious gale.

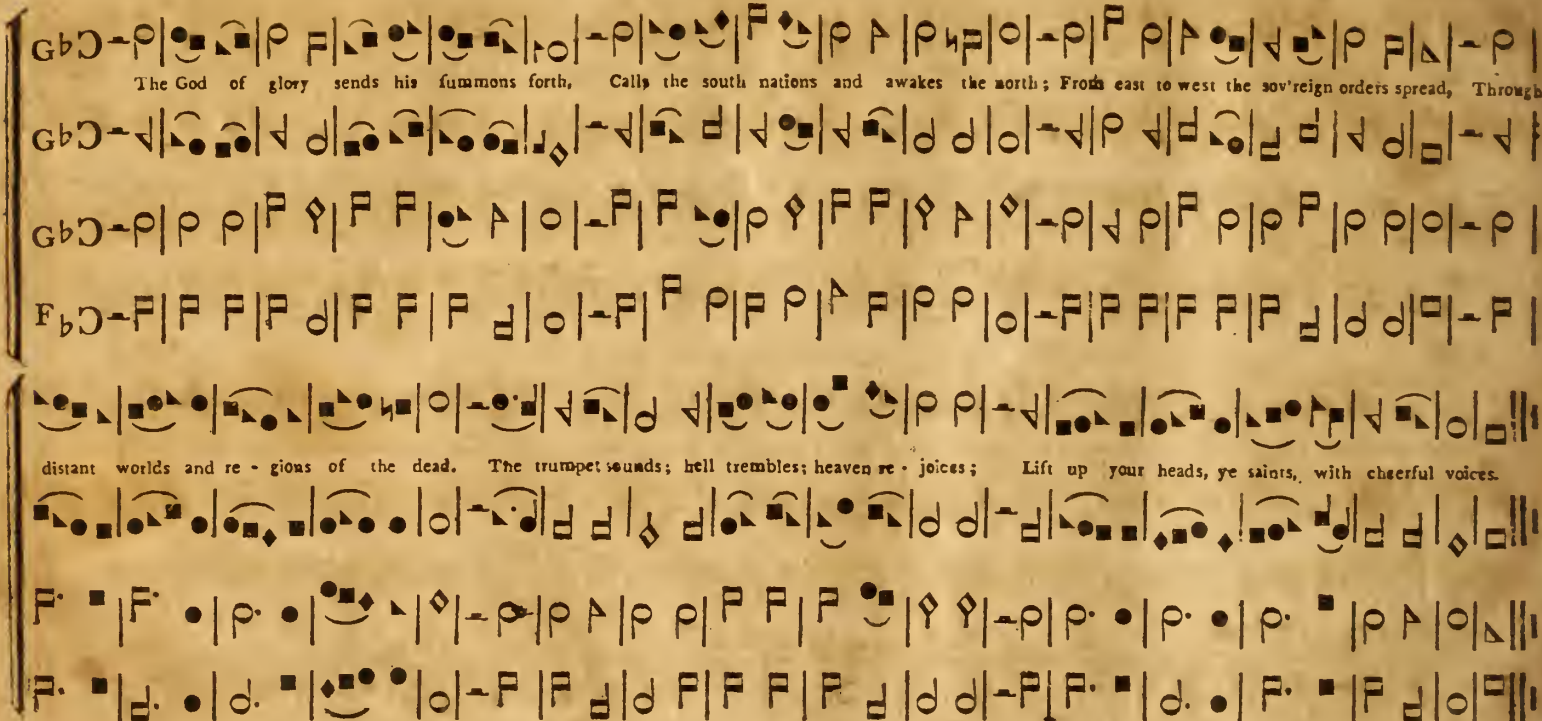

Vital spark of heavenly flame; Quit, Oh quit this mortal frame, Trembling, hoping, ling'ring, flying, Oh the pain, the bliss of dying!
Vital spark of heavenly flame; Quit, Oh quit this mortal frame, Oh the pain, the bliss of dying!
Slow and Soft. Increase. Cheerful. Soft.
Cease, fond nature, cease thy strife, and let me languish into life! Hark! they whisper, angels say, they whisper, angels say, Hark!
Hark!
And let me languish into life! Hark! Hark! Hark! they whisper angels say,


Hark! they whisper, angels say, Sister spirit come a - way! Sister spirit come away! What is this absorbs me quite? Steals my senses?
Hark! they whisper, angels say, Sister spirit come away! What is this absorbs me quite? Steals my senses?
Loud. Soft. Increase. Slow. Moderate. Soft.
shuts my sight? Drowns my spirits? draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it
shuts my sight? Drowns my spirits? draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it

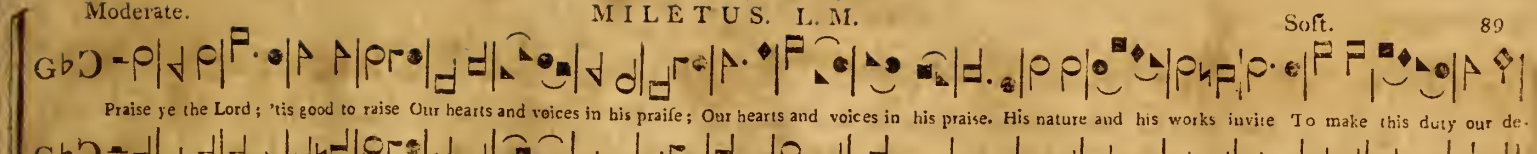
Increase. Loud. Diminish. Increase. Cheerful.



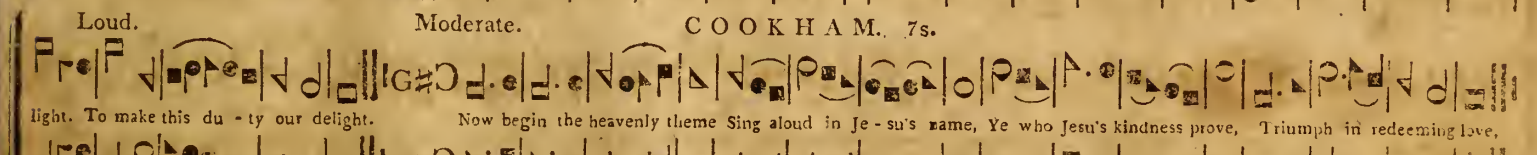

fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy sting! O death, where is thy sting!
fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy sting! O death, where is thy sting!
Loud,
Very Slow.
Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!
Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!


The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west the sov'reign orders spread, Through
distant worlds and re - gions of the dead. The trumpet sounds; hell trembles; heaven re - joices; Lift up your heads, ye saints, with cheerful voices.

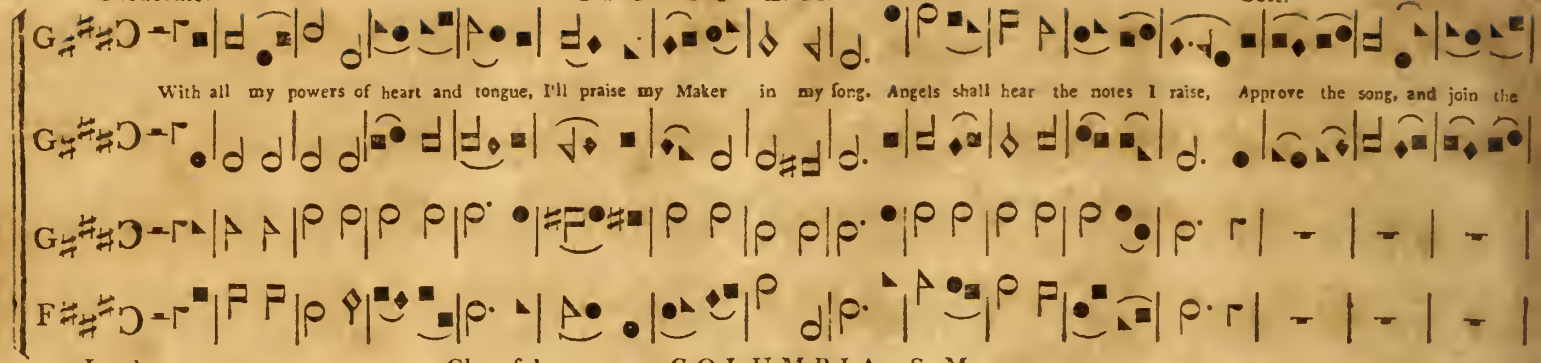
Moderate. MILETUS. L. M. Soft.



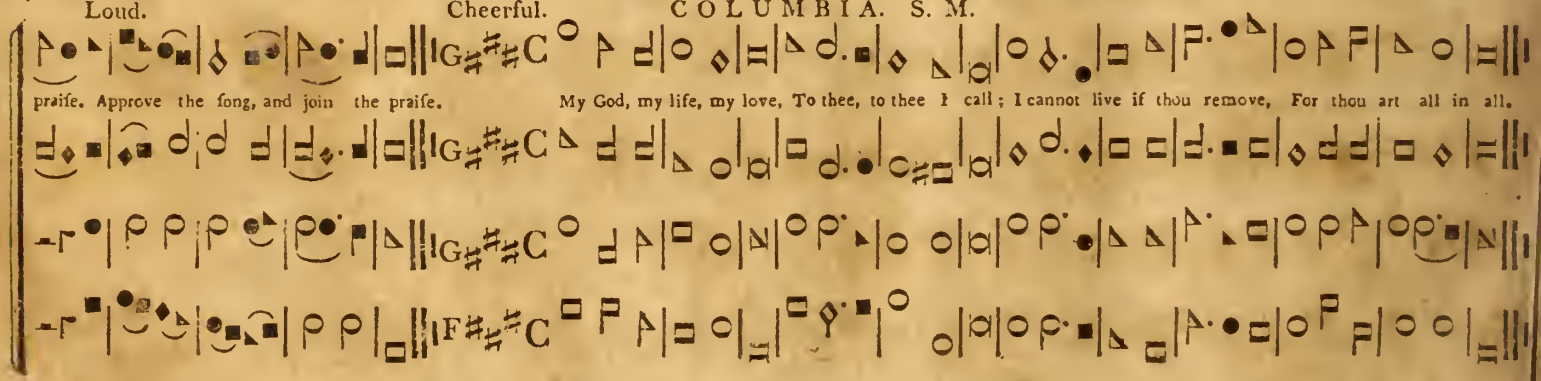
Loud. Moderate. COOKHAM. 7s.



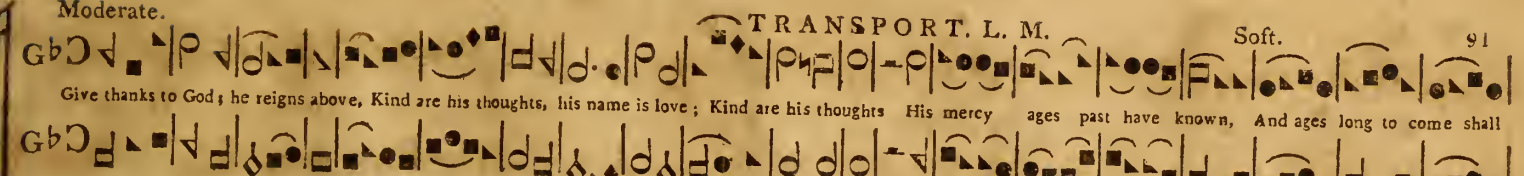
Moderate. OPORTO. L. M. Soft.



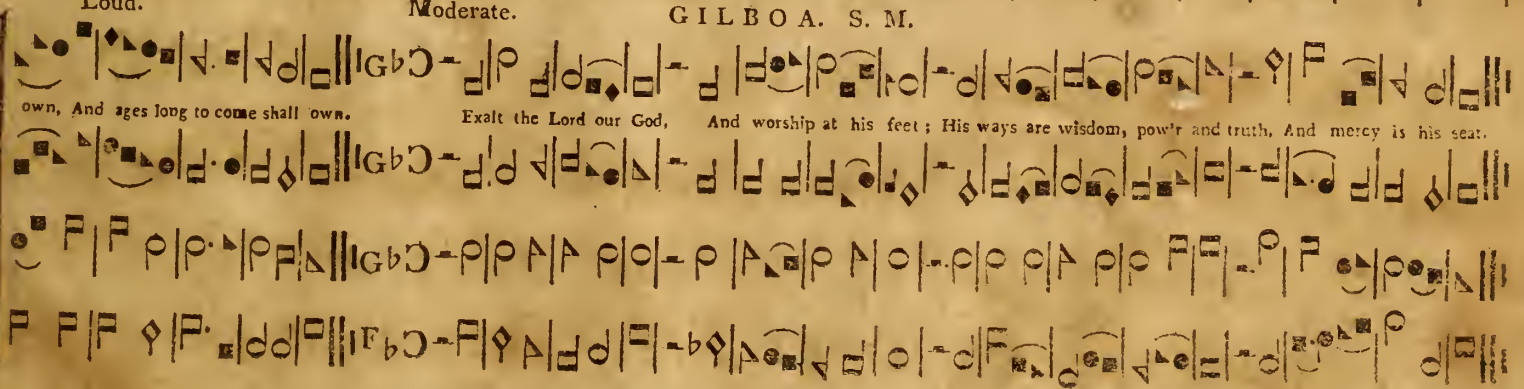
Loud. Cheerful. COLUMBIA. S. M.



Moderate. TRANSPORT. L. M. Soft.

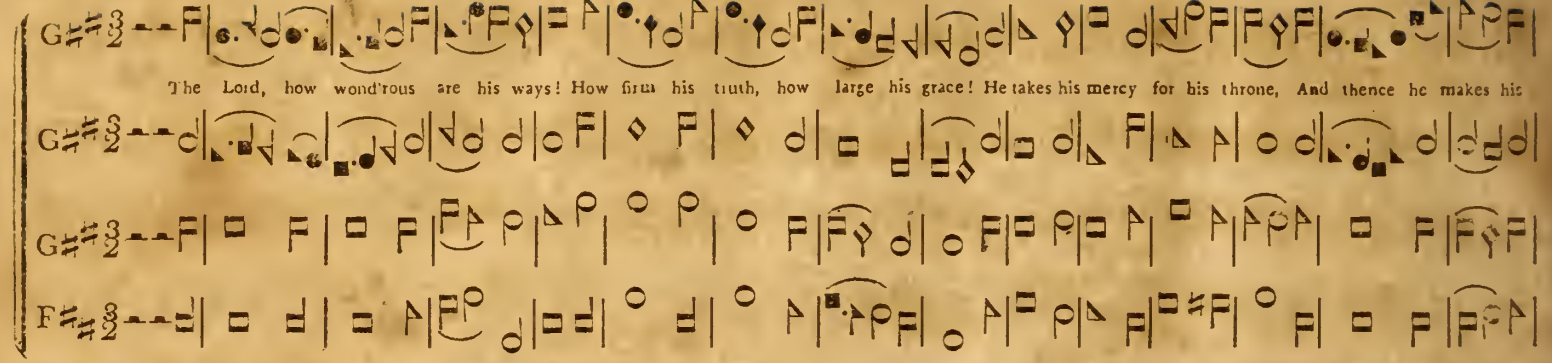


Loud. Moderate. GILBOA. S. M.



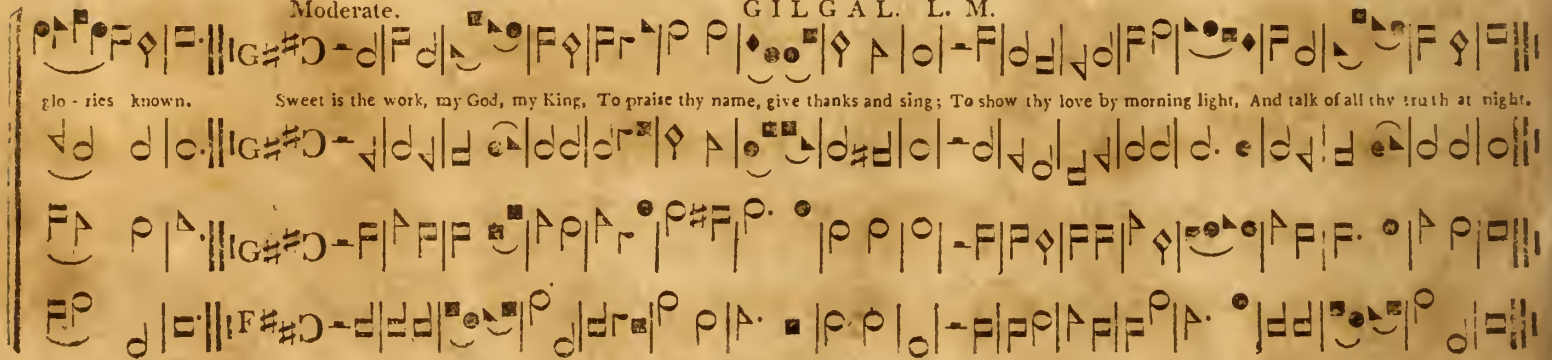
Moderate.

CARMEL. L. M.



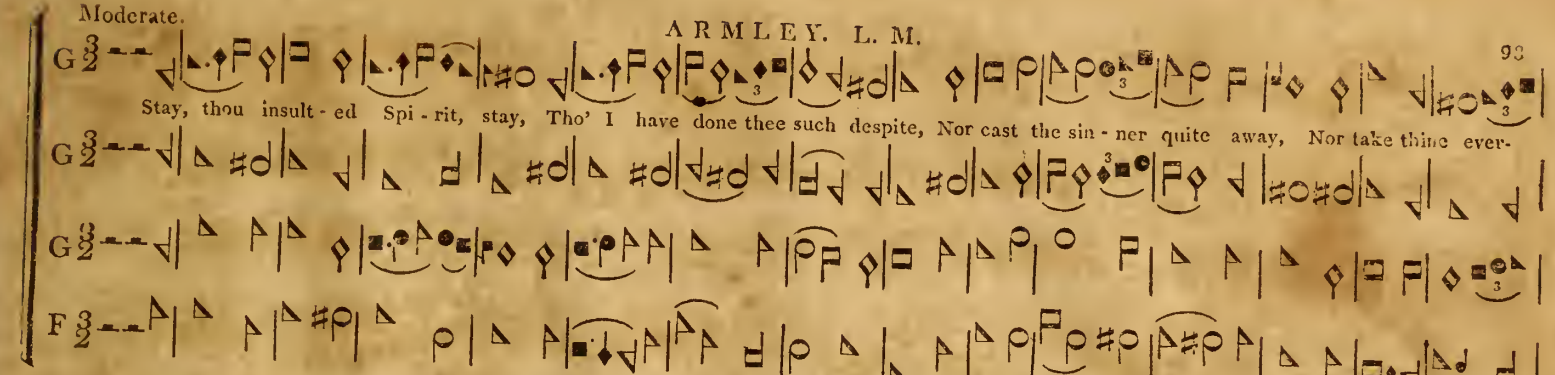
Moderate.

GILGAL. L. M.



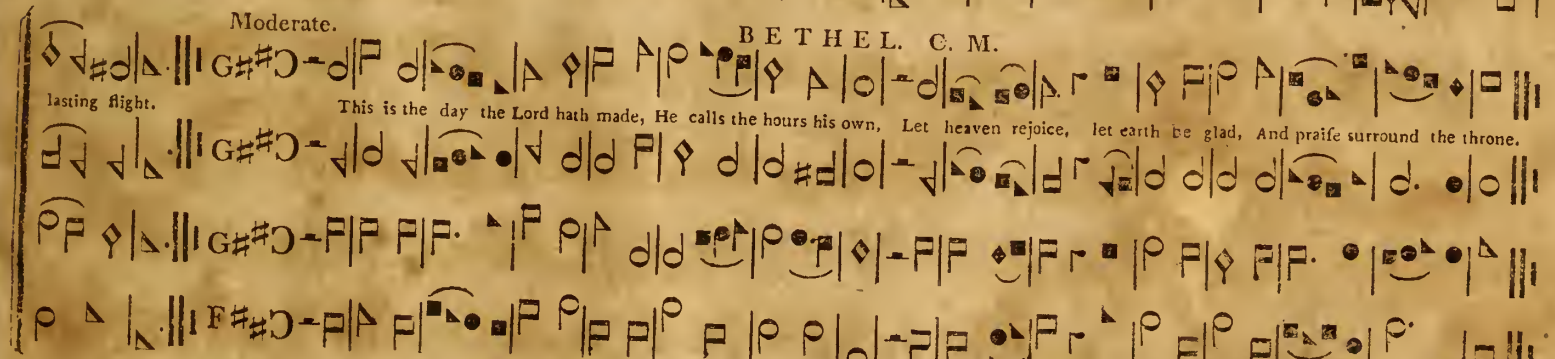
Moderate.

ARMLEY. L. M.



Moderate.

BETHEL. C. M.



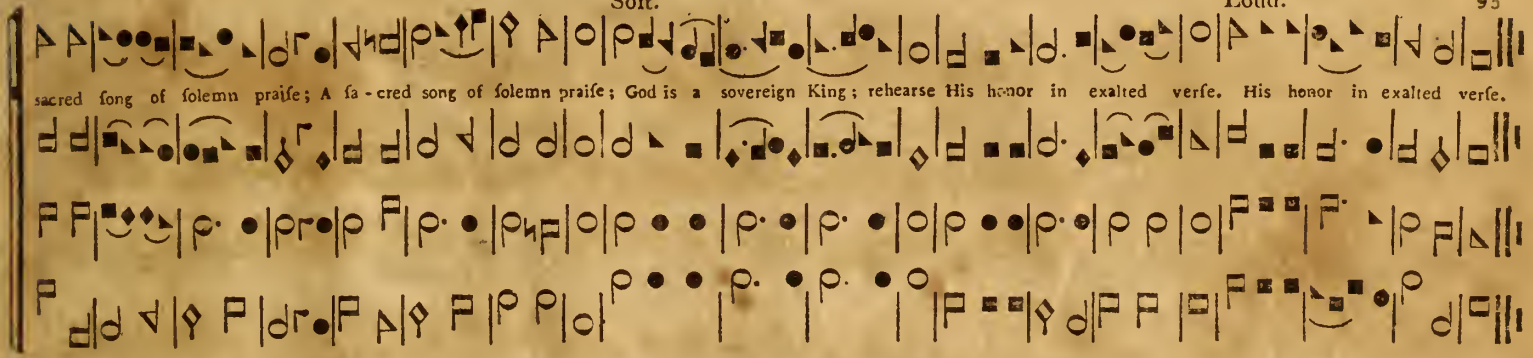
Cheerful. Soft. Loud.

Thou Shepherd of Israel, and mine, The joy and desire of my heart, For closer communion I pine, I long to reside where thou art: The pasture I

Soft. Loud. Moderate. NEWCOURT. L. M.

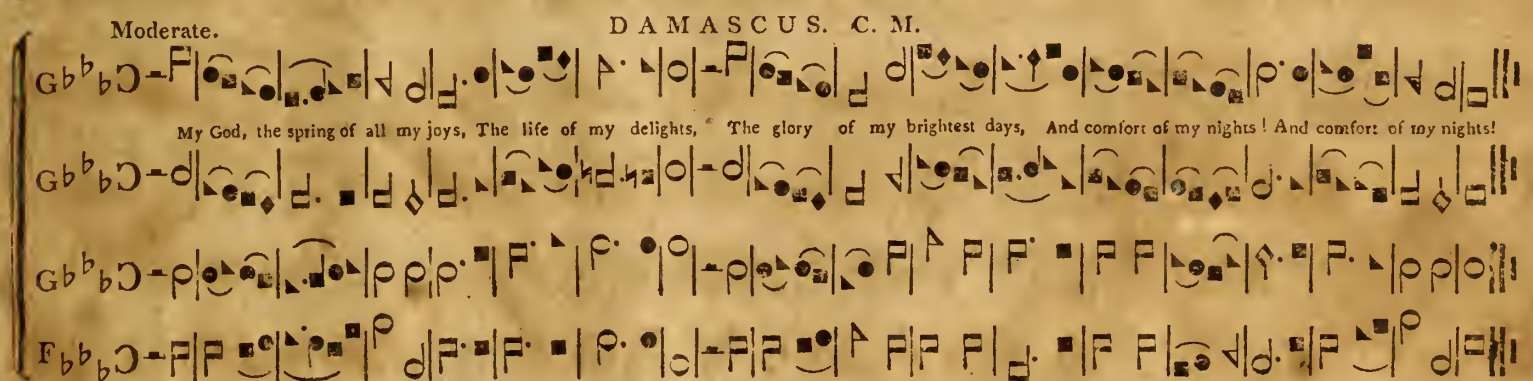
Anguish to find, Where all who their shepherd obey, Are fed, on thy bosom reclin'd, And screen'd from the heat of the day. Come, let our voices join to raise, A

Soft. Loud.

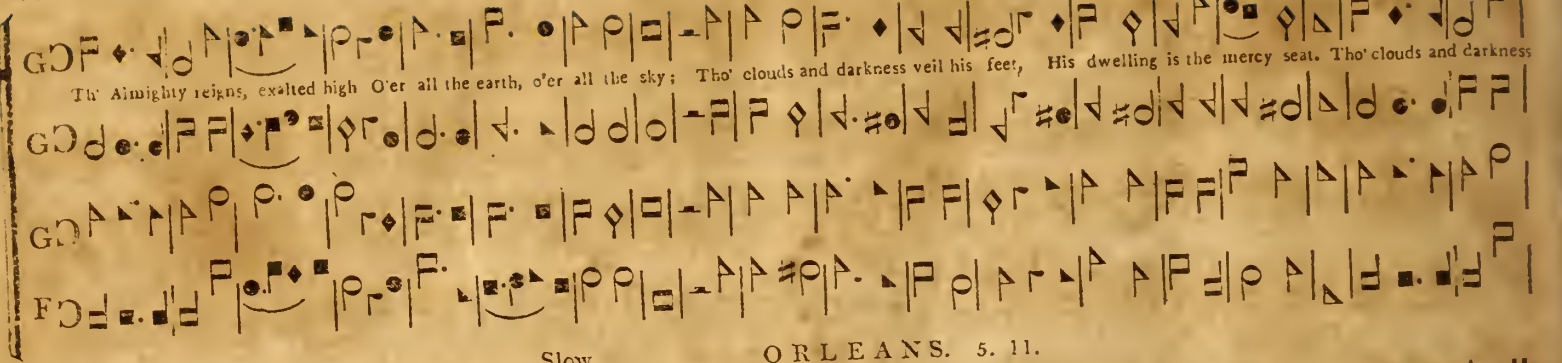


Moderate.

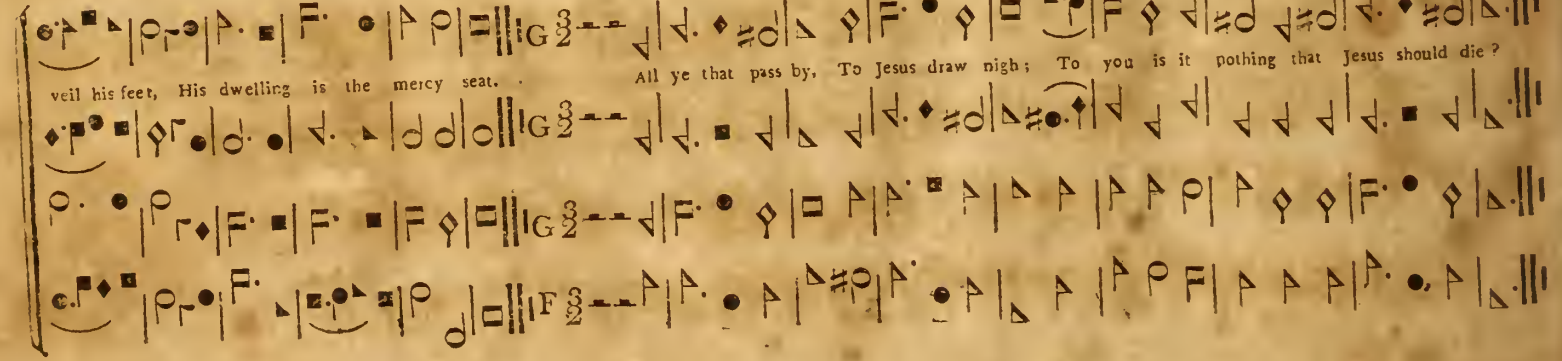
DAMASCUS. C. M.



Soft. GLOCESTER. L. M. Loud.

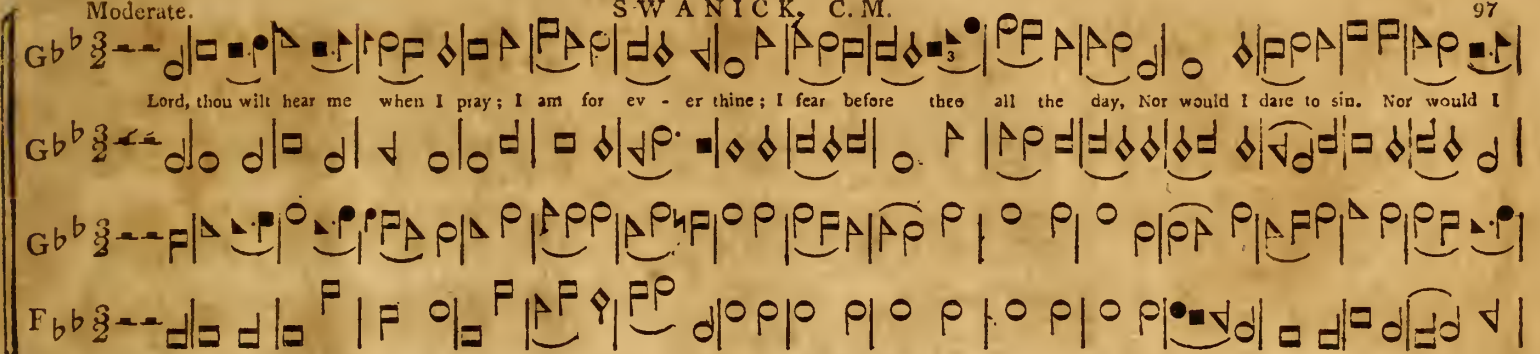


Slow. ORLEANS. 5. 11.



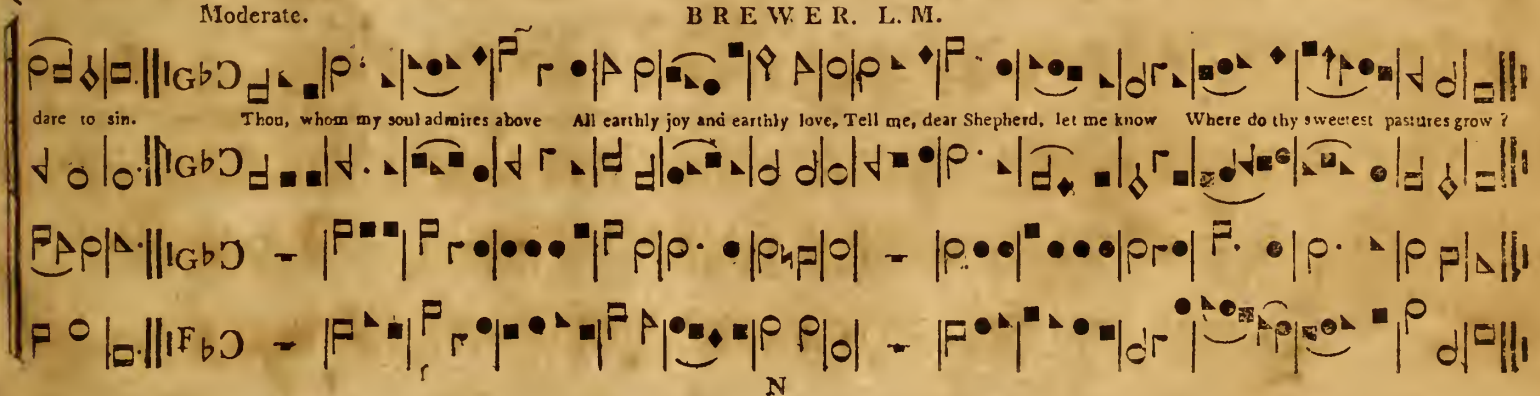
Moderate.

SWANICK. C.M.



Moderate.

BREWER. L.M.

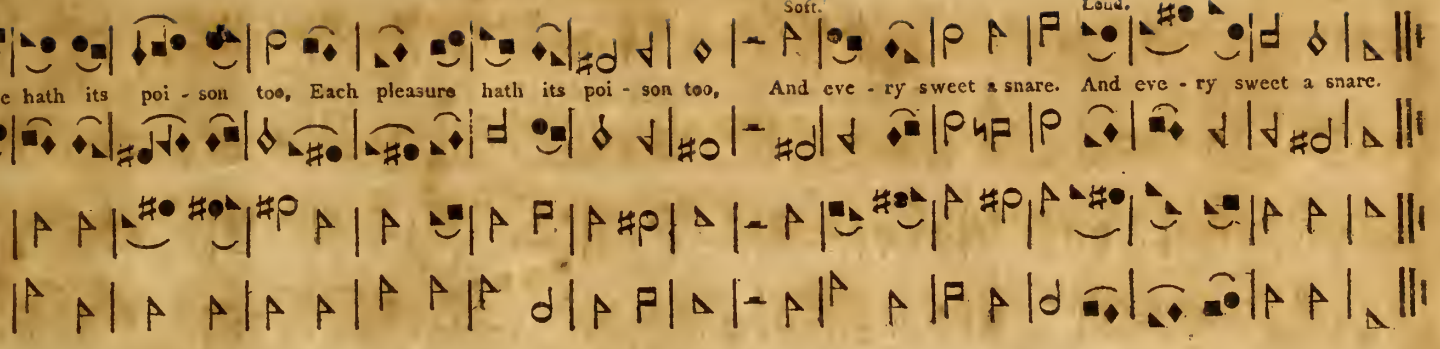


Rejoice, the Lord is King, Your Lord and King adore; Mortals, give thanks, and sing, And tri - umph ev - er - more! Lift up the

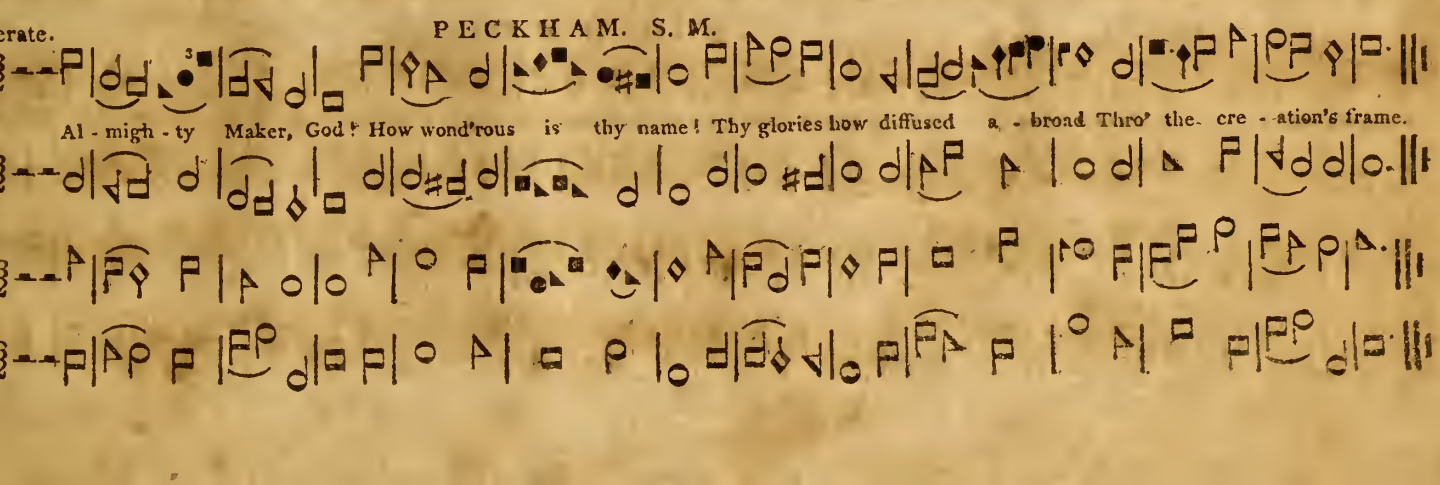
heart, lift up the voice, Rejoice a - loud, ye saints, rejoice!

Moderate. ELENBOROUGH. C. M.

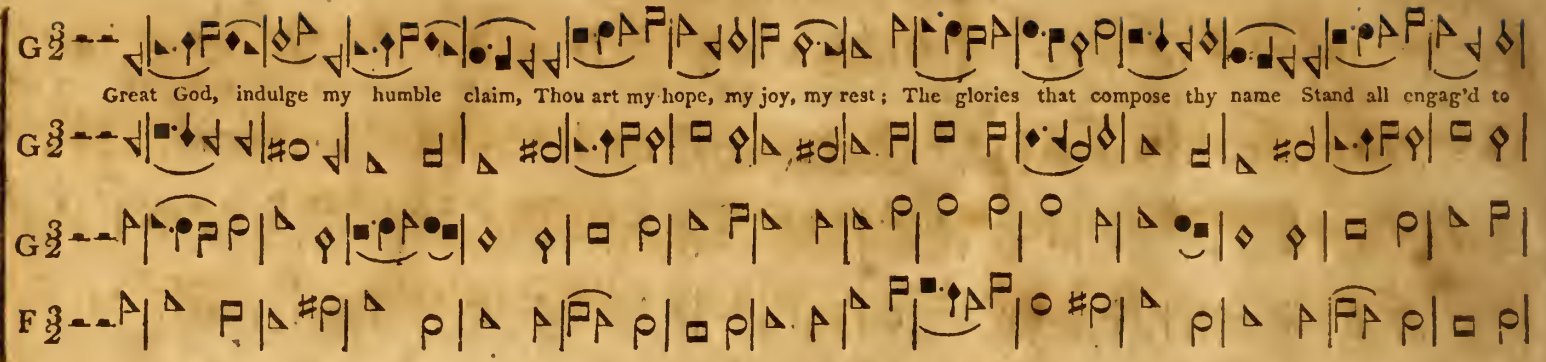
How vain are all things here below! How false, and yet how fair! Each


Soft.
Loud.
pleasure hath its poi - son too, Each pleasure hath its poi - son too, And eve - ry sweet a snare. And eve - ry sweet a snare.

PECKHAM. S. M.

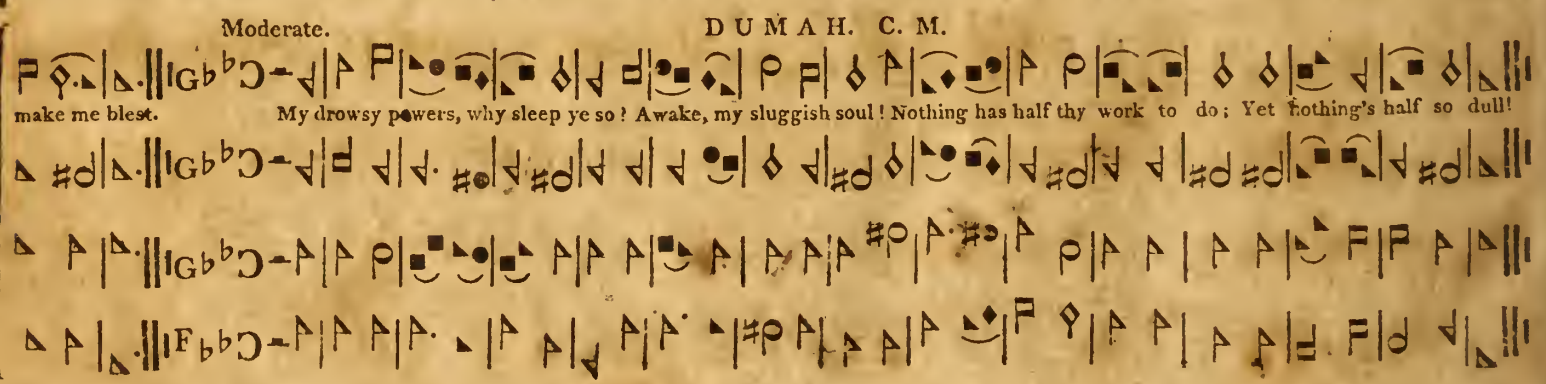

Moderate.
Al - migh - ty Maker, God! How wond'rous is thy name! Thy glories how diffused a - broad Thro' the cre - ation's frame.

KINGSBRIDGE. L. M.

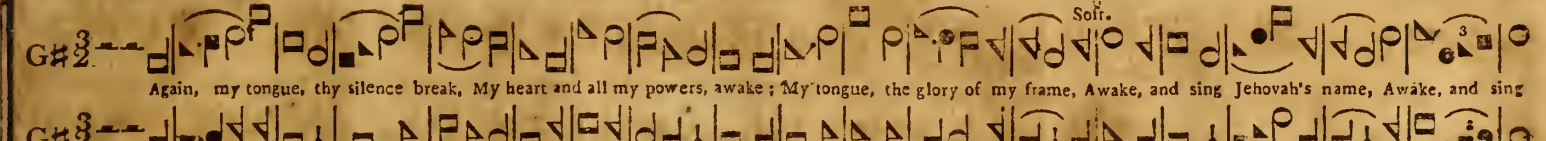


Moderate.

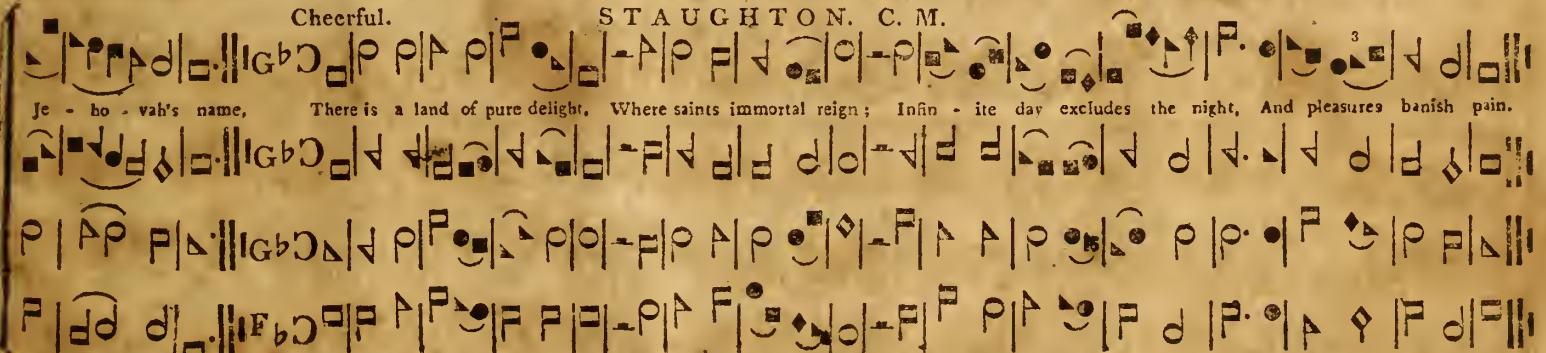
DUMAH. C. M.



Soft.



Cheerful. STAUGHTON. C. M.



Moderate.

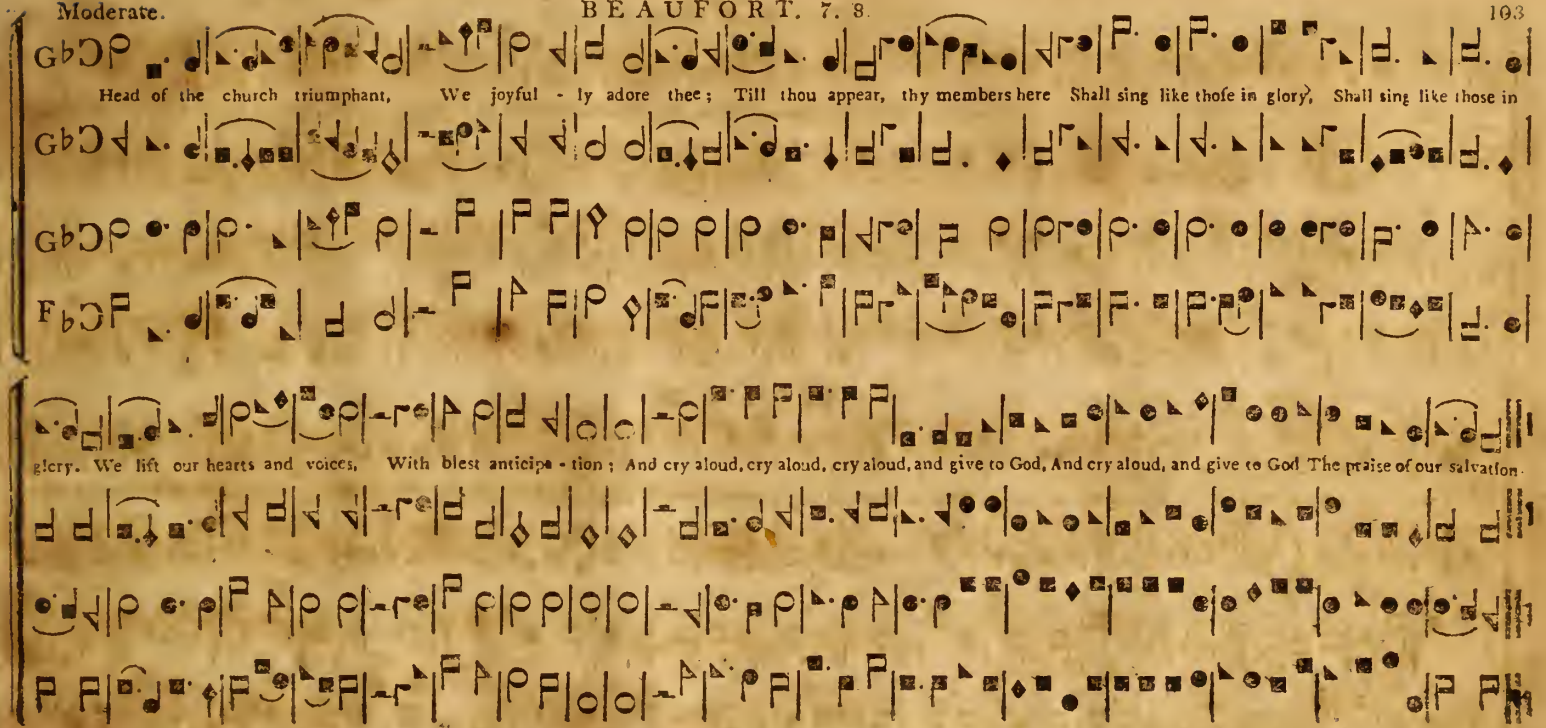
WARSAW. 10s.

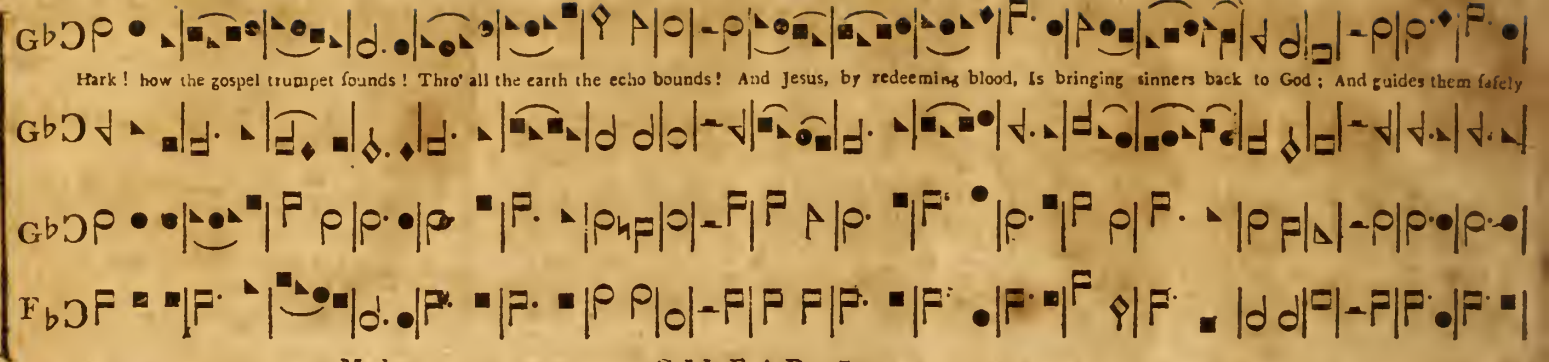
In boundless mercy, gracious Lord appear, Darkness dispel, the humble mourner cheer; Vain thoughts remove, melt down this flinty heart; Cause every soul to choose the

Moderate.

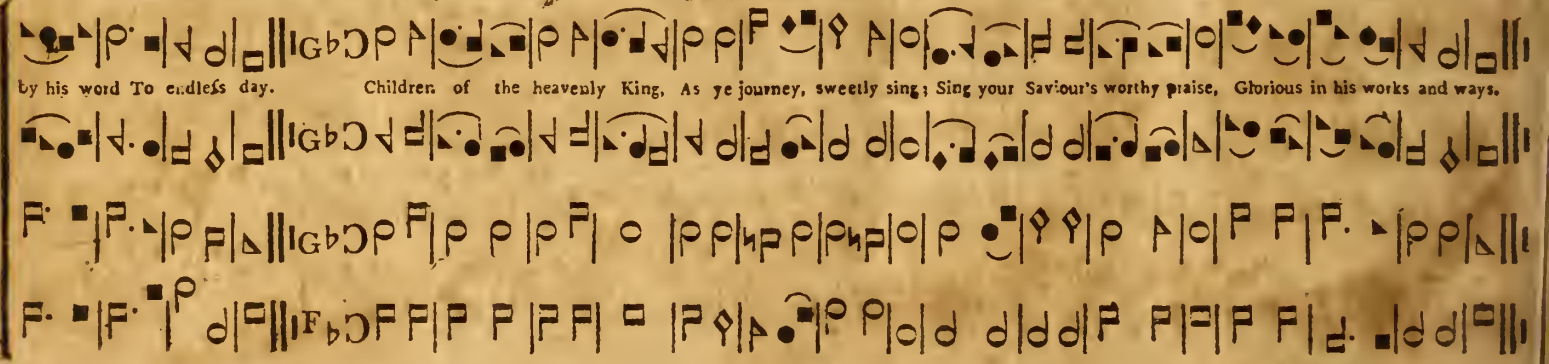
TYGRIS. S. M.

better part. Blest are the sons of peace, Whose hearts and hopes are one, Whose kind designs to serve and please Thro' all their actions run.


Head of the church triumphant, We joyful - ly adore thee; Till thou appear, thy members here Shall sing like those in glory, Shall sing like those in
glory. We lift our hearts and voices, With blest anticipa - tion; And cry aloud, cry aloud, cry aloud, and give to God, And cry aloud, and give to God The praise of our salvation.



Moderate. GILEAD. 7s.



Cheerful.

AMSTERDAM. 7. 6. 7.

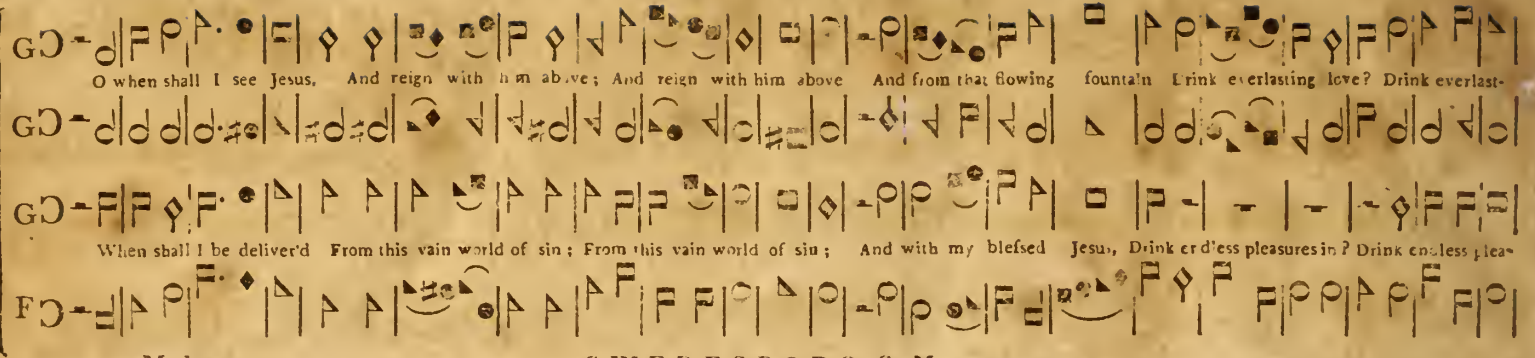
Rise my soul and stretch thy wings, Thy better portion trace; Sun and moon and stars decay, Time shall soon this earth remove; To seats prepared above.
Rise from transitory things, Tow'rds heaven thy native place. Rise my soul, and haste away.

Moderate.

PETERSBURG. S. M.

And must this bo - dy die? This mortal frame decay; And must these active limbs of mine Lie mould'ring in the clay? Lie mould'ring in the clay.

MEDWAY 7. 6.



Moderate.

SWEDESBORO. S. M.

Cheerful. ARABIA. C. M. Soft. Loud.

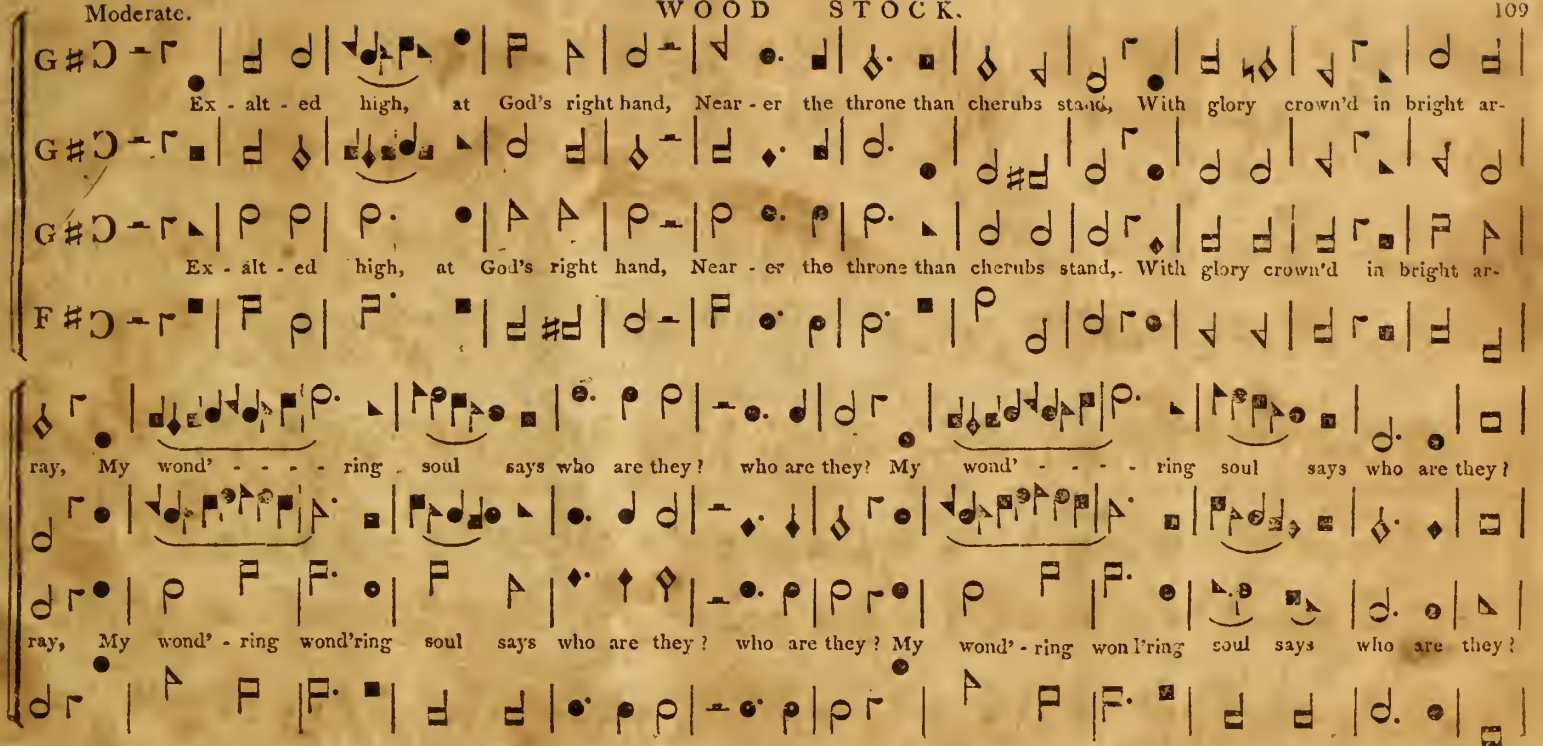
Give me the wings of faith to rise Within the veil, and see The saints above, how great their joys, How bright their glories be. How bright their glories be.

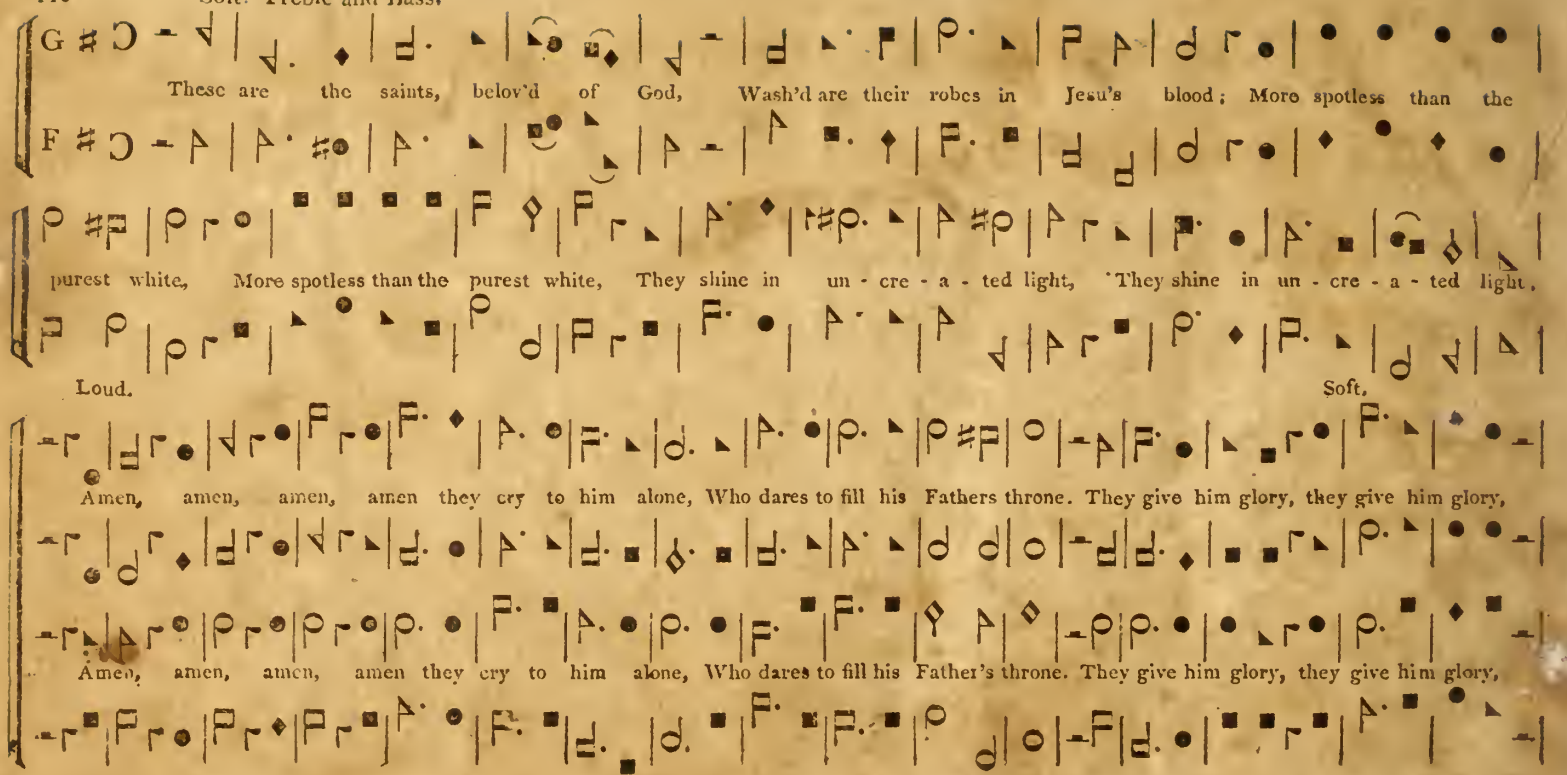
Moderate. BROOMSGROVE. C.M. Soft. Loud.

Come, Holy Spi - rit, heav'nly Dove, With all thy quick'ning powers Kindle a flame of sacred love In these cold hearts of ours. In these cold hearts of ours.

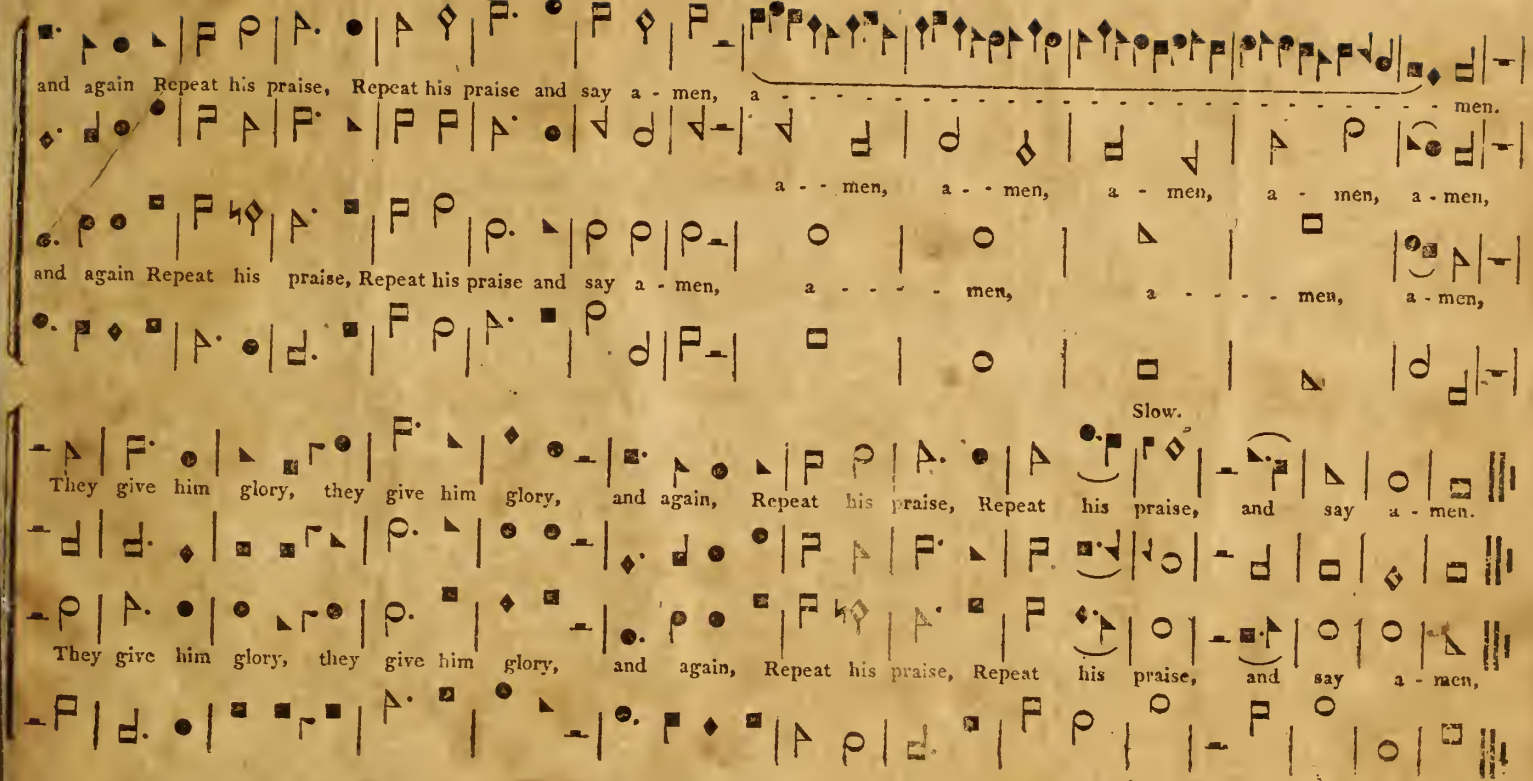
To bless the Lord let every land combine ; Your hearts and minds, your harps and voices join. Each opening dawn shall hear my songs arise :

Each evening waft its incense to the skies, All praise, all love, his boundless glories claim, The praise of saints, the seraphs sacred flame.


Ex - alt - ed high, at God's right hand, Near - er the throne than cherubs stand, With glory crown'd in bright ar-
Ex - alt - ed high, at God's right hand, Near - er the throne than cherubs stand, With glory crown'd in bright ar-
ray, My wond' - - - - ring soul says who are they? who are they? My wond' - - - - ring soul says who are they?
ray, My wond' - ring wond'ring soul says who are they? who are they? My wond' - ring wond'ring soul says who are they?


These are the saints, belov'd of God, Wash'd are their robes in Jesu's blood; More spotless than the
purest white, More spotless than the purest white, They shine in un - cre - a - ted light, They shine in un - cre - a - ted light.
Loud.
Soft.
Amen, amen, amen, amen they cry to him alone, Who dares to fill his Fathers throne. They give him glory, they give him glory,
Amen, amen, amen, amen they cry to him alone, Who dares to fill his Father's throne. They give him glory, they give him glory,

Loud.


and again Repeat his praise, Repeat his praise and say a - men, a - - - - - - - - - - men.
a - - men, a - - men, a - men, a - men, a - men, a - men,
and again Repeat his praise, Repeat his praise and say a - men, a - - - - men, a - - - - men, a - men,
Slow.
They give him glory, they give him glory, and again, Repeat his praise, Repeat his praise, and say a - men.
They give him glory, they give him glory, and again, Repeat his praise, Repeat his praise, and say a - men,

Abridge	C	42
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Arabia	C	107
Archdale	C	33
Armley	L	93
Ashley	C	56
Athens	C	51
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Aylesbury	S	18
Bangor	C	40
Beaufort	7, 8.	103
Bedford	C	16
Berea	C	63
Bethel	C	93
Bethesda	P	25
Bethlehem	S	21
Beverly	S	13
Bloomfield	S	20
Bolton	L	15
Brewer	L	97
Bristol	Pec.	73
Broomsgrove	C	107
Burford	C	35
Burton	P	108
Cadiz	P	50
Calvary	Pec.	68
Cambridge	C	59
Canton	P	36
Carmel	L	92
Carr's Lane	C	38
Castle Street	L	101
Chapel	P	58
Charleston	P	30
Colchester	C	24
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Cookham	7s.	89
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Coventry	S	91
Damascus	C	95
Derby	C	69
Dublin	C	17
Dumah	C	100
Dunbar	S	75
Dunstan	L	22
Easton	C	28
Elenborough	C	98
Ephesus	C	71
Evening Hy.	L	67
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Galilee	Pec.	64
Gath	L	26
Germany	S	28
Georgia	C	20
Gilboa	S	91
Gilead	7s.	104
Gilgal	L	92
Glocester	L	96
Groton	L	18
Haddam	S	31
Hamburg	S	87
Hanover	Pec.	32
Haverhill	L	78
Hotham	P	46
Irish	C	15
Islington	L	57
Italy	L	48
Jerusalem	P	98
Judea	C	65
Kingsbridge	L	100
Lamberton	8s. Pec.	94
Lancaster	7s.	74
Lebanon	L	54
Leeds	L	27
Leoni	P.	68
Litchfield	L	21
Lystra	P	70
Malden	C	41
Malta	Pec.	62
Mansfield	S	32
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Milan	C	13
Miletus	L	89
Mill Ville	Pec.	64
Milton	C	34
Myra	S	70
Naples	C	36
Nantwich	L	41
Neston	L	29
Newcourt	L	94
New London	L	24
Norfolk	C	14
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Oporto	L	90
Orleans	5, 11.	96
Peckham	S	99
Pelham	S	34
Petersburg	S	105
Portland	S	52
Portsmouth	P	72
Portugal	L	22
Putney	L	19
Reading	C	25
Scotland	L	29
Sicily	C	57
Southbury	P	26
Stamford	Pec.	47
Staughton	C	101
Sunderland	P	30
Surry	L	23
Sutton	S	16
Swanick	C	97
Swedesboro	S	106
Tempest	Pec.	74
Transport	L	91
Trinity	Pec.	55
Turin	P.	62
Tygris	S.	102
Vienna	P	58
Wakefield	C	23
Walsal	C	40
Warren	P	88
Warsaw	10s.	102
Whitfield	S	38
Winchester	Pec.	54
Windsor	C	78
Woodbury	C	39

PIECES.

Avon	82
Funeral Piece	49
Habakkuk	76
Kedron	60
New York	84
Sheffield	80
Washington	44
Woodstock	109

N. B. The Metres are designated by the letters which are placed after the names of the tunes in the index. L. shows that the tune is long metre. C. common metre; S. short metre; and P. particular metre.